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JOSEPH ET SES FRERES

Opera

Musique de Mehul

Arrangé

pour 2 Violons, Violle

et

Violoncelle

par

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Prix 1/5.

A Munique chez Falter et Fils.

Adagio.

Couverture.

Allo. Violino I.^{mo}

Musical score for Violino I. mo, featuring various dynamic markings and articulation symbols.

pp *ff* *sp* *f* *sp* *f* *sp* *ff*

p

ff *ff* *ff*

Fin del' Overture.

Andante

Acte I.^{er}

Recit.

Vai- nement Phara- on dans sa re- connais- sance s'em- presse à flatter mes de-

Violino I.^{mo}

Allo.

Recit.

sirs f

conce f

Recit. au milieu des hon-neurs de la magni-fi-

Allo.

vir Sp

mon coeur est tourmen - té par d'a - mes souve -

Adagio.

Sp Champs paternels.

Allo.

f *p* *f* *sp*

Sp

Violino I.^{mo}

Violino I. musical score, first system. The score consists of seven staves of music in G major (one sharp) and 2/4 time. The first staff begins with a dynamic marking of *pp* and features a melodic line with slurs and accents. The second staff continues the melody with a dynamic of *f*. The third staff has a dynamic of *pp*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *pp*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *pp*. The system concludes with a double bar line.

Andante. A peine au sortir de l'enfance.

Romance. Musical score, first system. The score consists of seven staves of music in G major (one sharp) and 2/4 time. The first staff begins with a dynamic marking of *p* and features a melodic line with slurs and accents. The second staff continues the melody with a dynamic of *f*. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *p*. The system concludes with a double bar line.

All.^o Non, non l'éternel que j'offense.

Violino I.^{mo}

The musical score consists of 13 staves of handwritten notation. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamic markings such as *f*, *p*, *pp*, *ff*, *dol.*, *cres.*, and *ppp*. There are also first ending brackets marked with a '1'. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. The overall style is characteristic of 18th or 19th-century manuscript notation.

Violino I.^{mo}

moins vite 1

Finale. Allò. Ah! son aspect me fait horreur.

Allegretto.

Violino I.^{mo}

Allv. molto

Violino I.^{mo}

Musical staff 1: Treble clef, 7/8 time signature. Dynamics: *mf*, *dol*, *cres*, *p*.

Musical staff 2: Treble clef. Dynamics: *f*, *p*, *cres*, *f*.

Musical staff 3: Treble clef. Dynamics: *cres*, *cres*, *f*.

Musical staff 4: Treble clef.

Musical staff 5: Treble clef.

Musical staff 6: Treble clef. Ends with a double bar line and repeat sign.

Fin du I^{er} Acte.

Allegro moderato.

Entr' Acte.

Musical staff 7: Treble clef, 2/4 time signature. Dynamics: *p*.

Musical staff 8: Treble clef. Dynamics: *f*.

Musical staff 9: Treble clef.

Musical staff 10: Treble clef.

Musical staff 11: Treble clef. Dynamics: *f*.

Musical staff 12: Treble clef.

Majeur.

Musical staff 13: Treble clef. Dynamics: *dol.*

Violino I. musical score for the first system, consisting of three staves with various notes and rests.

Acte II.

All.^o mod.^o

Dieu d'Israël!

Cantique.

Musical score for the 'Cantique' section, consisting of two staves with notes and rests.

Joseph: Les chants du matin se font entendre,
ils m'attendrissent; ils me rappellent les
premières émotions de mon cœur.

! Die Morgenlieder beginnen. Die seligen Erinnerungen
meiner Jugendjahre füllen mein Herz mit sanftem Entzücken!

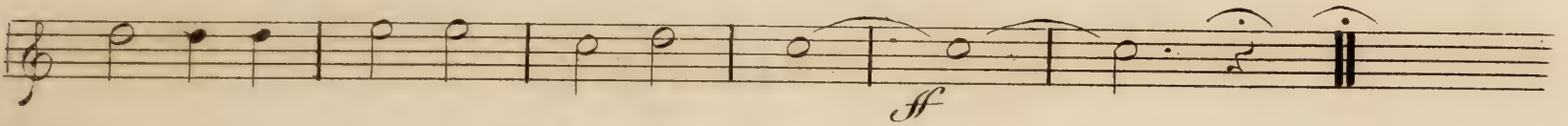
Musical score for the first part of Joseph's recitative, consisting of two staves with notes and rests.

Joseph. O temps heureux de ma jeunesse! je
métais ma voix à celle de mes frères.

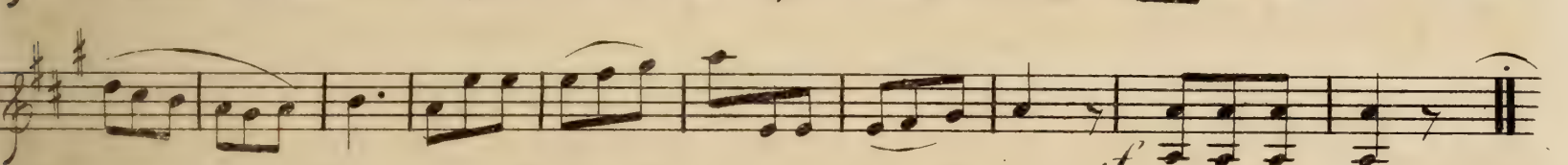
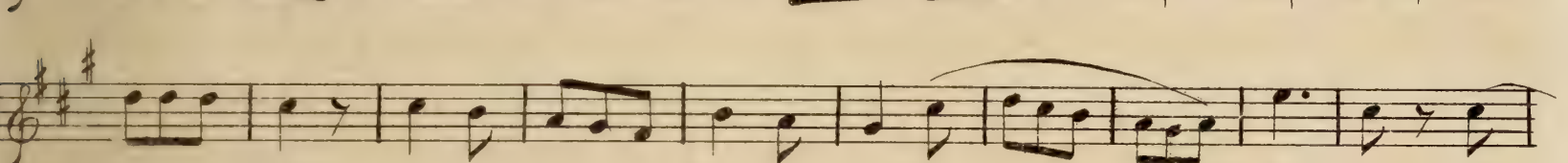
! Glückliche Zeit! da ich mit meinen Brüdern
erweit das Lob der Gottzeit sang!)

Musical score for the second part of Joseph's recitative, consisting of one staff with notes and rests.

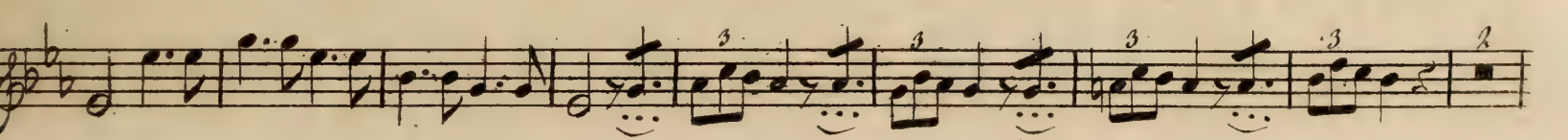
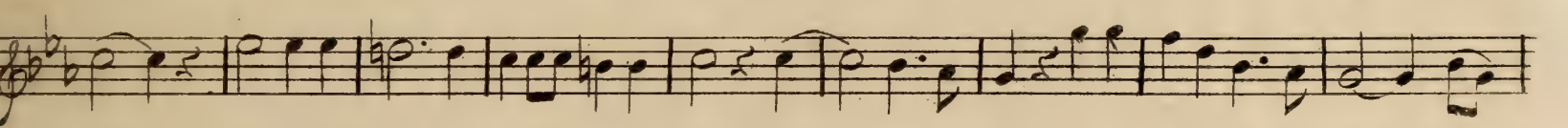
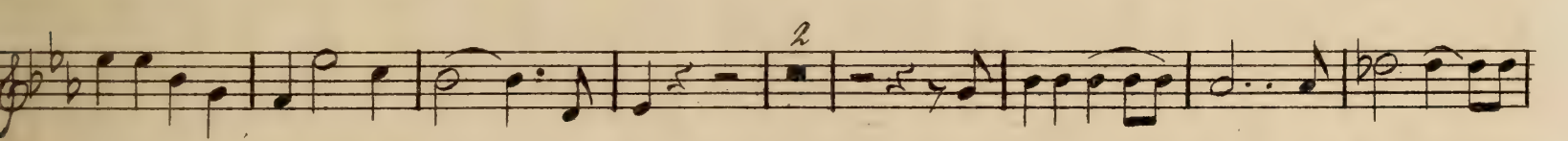
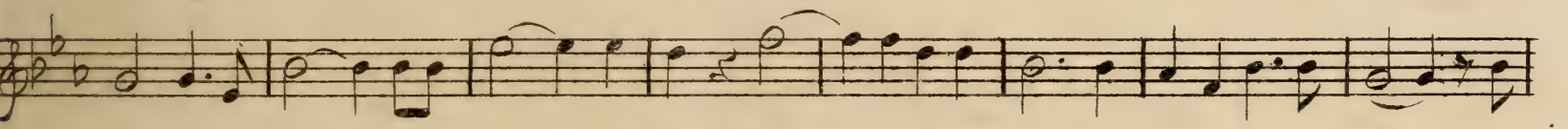
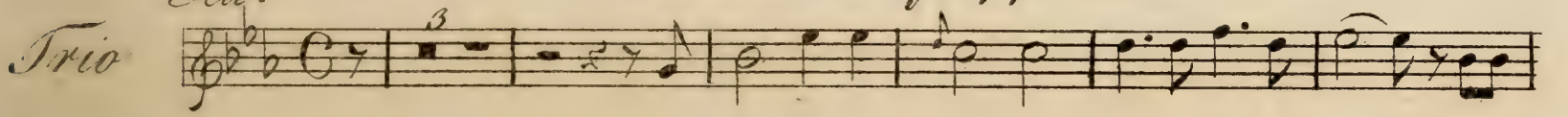
Violino I.^{mo}



Ah! lorsque la mort trop cruelle.



All.^o Des chants lointains ont frappé mon oreille.



Violino I.^{mo}

Andante.

The *Andante* section consists of ten staves of music. It begins with a *pp* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate throughout, with *f* and *p* markings. The music concludes with a *ff* dynamic and a double bar line.

All. mod^{to}

O mon Joseph! cher enfant de mon coeur!

Finale.

The *Finale* section consists of four staves of music. It begins with a *p* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate throughout, with *f* and *pp* markings. The music concludes with a double bar line.

First staff of music, treble clef, key signature of one flat. Dynamics include *cresc.*

Second staff of music, treble clef, key signature of one flat. Dynamics include *p*.

Third staff of music, treble clef, key signature of one flat.

Fourth staff of music, treble clef, key signature of one flat. Dynamics include *p*.

Fifth staff of music, treble clef, key signature of one flat. Dynamics include *f* and *p*.

Sixth staff of music, treble clef, key signature of one flat. Dynamics include *f*.

Recit: Joseph.

Seventh staff of music, treble clef, key signature of one flat.

Je n'y puis ré-sis-ter, un trouble involon-taire m'entraîne à ses genoux

Eighth staff of music, treble clef, key signature of one flat. Dynamics include *sp*. Markings *Jacob* and *All.^o* are present.

o mon père, qui prend ma main: qui la mouille de pleurs

Ninth staff of music, treble clef, key signature of one flat. Marking *Utobal. Rec.* is present.

le peuple que trans-porte une commune i-vresse

Tenth staff of music, treble clef, key signature of one flat.

sur le char de Triomphe, à l'instant veut Seig-neur, voir monter son li-bé-ra-teur

Eleventh staff of music, treble clef, key signature of one flat. Dynamics include *f*. Markings *All.^o*, *Rec.*, *All.^o*, and *Rec.* are present.

cedex à son a-mour

mille cris d'allé-

Twelfth staff of music, treble clef, key signature of one flat. Markings *Jacob.* and *v.s.* are present.

grosse appellent dé-ja Cle-o-phas

Cle-o-phas!

Pour vous voir tout un peuple s'em - presse

Seigneur ne

Jacob.

Benj.

nous ré - sister pas, mon fils où donc est Cléo - phas? C'est lui qui de ses pleurs mouil -

lait ta main tremblante Qu'ai je enten - du? bonté tou - chante quoi c'était

vous genereux Clé - o - phas! Seig - neur - - c'est à vos pieds que ma re - con - nais -

Joseph.

Allo

sance - Vous Jacob à mes pieds, ah! plutôt dans mes bras,

Allo mod^{to}

pp

Violino I.^{mo}

Allo. mod^{te}

4

2

dol.

ff

dol.

f

1

Fin du Acte II. de

Entr' Acte.

Acte III.

Allegro.

The musical score is written for Violino I in G major and 6/8 time. It begins with the tempo marking 'Allegro.' and a dynamic marking of *f*. The score consists of 12 staves of music. The first staff contains the initial rhythmic pattern. The second and third staves show a more complex rhythmic structure with eighth and sixteenth notes. The fourth and fifth staves feature a series of sixteenth-note runs. The sixth and seventh staves continue with similar rhythmic patterns. The eighth and ninth staves include a first ending marked '1' and a second ending marked '2'. The tenth and eleventh staves feature a section marked *ff* (fortissimo) with a first ending marked '1'. The twelfth staff concludes the piece with a final rhythmic pattern.

Violino I. musical score, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *crese.*, *p*, and *f*.

Recit: Joseph.

Musical notation for the start of the recitative section, featuring a series of eighth notes.

Je n'y puis ré-si-ster, un trouble involon-taire m'entraîne à ses genoux

Musical notation for the first line of lyrics, including the dynamic marking *sp*.

o mon père, qui prend ma main, qui la mouille de pleurs

Musical notation for the second line of lyrics, including the dynamic marking *sp* and the tempo marking *All.*.

le peuple que trans-porte une commune i-vresse

Musical notation for the third line of lyrics.

sur le char de Triomphe, à l'instant veut Sei-gneur, voir monter son li-bé-ra-teur

Musical notation for the fourth line of lyrics, including tempo markings *All.*, *Rec.*, *All.*, and *Rec.*.

cedex à son a-mour

mille cris d'allé-

Musical notation for the fifth line of lyrics, including the dynamic marking *f* and the tempo marking *Rec.*.

groffe appellent dé-ja Cle-o-phas

Cle-o-phas!

Pour vous voir tout un peuple s'em - presse

nous ré - sistez pas, mon fils où donc est Clé - phas? C'est lui qui de ses pleurs mouil -

lait ta main tremblante Qu'ai je enten - du? bonté tou - chante quoi c'était

vous genereux Clé - o - phas! Seig - neur - - c'est à vos pieds que ma re - con - nais -

sance - Vous Jacob à mes pieds, ah! plutôt dans mes bras,

Violino I.^{mo}

Allo. mod.^{to}

ff

2

dol.

4

ff

dol.

ff

1

Fin du Acte II. de

Contr' Acte.

Acte III.

Allegro.

The musical score is written for Violino I in G major and 6/8 time. It begins with the tempo marking 'Allegro.' and the section title 'Contr' Acte.' followed by 'Acte III.'. The score consists of 14 staves of music. The notation includes various rhythmic values, slurs, and accents. Dynamic markings such as 'f' (forte) and 'ff' (fortissimo) are used throughout. The music features a mix of melodic lines and rhythmic patterns, characteristic of the style of the time.

Violino I musical score, measures 1-10. The music is in G major and 4/4 time. It features a series of sixteenth-note patterns, often beamed in groups of four. The first measure has a first finger fingering (1) above the staff. The second measure has a second finger fingering (2) above the staff. The third measure has a first finger fingering (1) above the staff. The fourth measure has a first finger fingering (1) above the staff. The fifth measure has a first finger fingering (1) above the staff. The sixth measure has a first finger fingering (1) above the staff. The seventh measure has a first finger fingering (1) above the staff. The eighth measure has a first finger fingering (1) above the staff. The ninth measure has a first finger fingering (1) above the staff. The tenth measure has a first finger fingering (1) above the staff. The music ends with a double bar line.

Allo: mod^{to} Aux accens de notre harmonie.

Cantique musical score, measures 1-10. The music is in G major and common time (C). It features a series of chords and single notes. The first measure has a first finger fingering (1) above the staff. The second measure has a first finger fingering (1) above the staff. The third measure has a first finger fingering (1) above the staff. The fourth measure has a first finger fingering (1) above the staff. The fifth measure has a first finger fingering (1) above the staff. The sixth measure has a first finger fingering (1) above the staff. The seventh measure has a first finger fingering (1) above the staff. The eighth measure has a first finger fingering (1) above the staff. The ninth measure has a first finger fingering (1) above the staff. The tenth measure has a first finger fingering (1) above the staff. The music ends with a double bar line.

The first system of the Violino I. score consists of 12 measures. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a melodic line with slurs and a rhythmic accompaniment of sixteenth-note chords. Dynamic markings include *f* (forte) and *p* (piano). The system concludes with a double bar line.

Andante.

O toi! digne appui d'un père.

The second system of the Violino I. score consists of 12 measures. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The music features a melodic line with slurs and a rhythmic accompaniment of sixteenth-note chords. Dynamic markings include *dol* (dolce), *p* (piano), *crec* (crescendo), *f* (forte), *p* (piano), and *pp* (pianissimo). The system concludes with a double bar line.

The first system of music consists of ten staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff features a rhythmic accompaniment of chords. The third staff has a melodic line with a dynamic marking of *Sp pp*. The fourth staff continues the melodic line with slurs. The fifth staff shows a melodic line with some rests. The sixth staff has a melodic line with slurs. The seventh staff features a melodic line with slurs. The eighth staff has a melodic line with slurs. The ninth staff has a melodic line with slurs. The tenth staff has a melodic line with slurs and a dynamic marking of *f*.

Allò: agitato. Quitte pour toujours ces méchants.

The second system of music consists of ten staves. The first staff begins with a dynamic marking of *f* and a *Sp* marking. The second staff has a melodic line with slurs and a *Sp* marking. The third staff has a melodic line with slurs, a *tr* marking, and dynamic markings of *Sp*, *Sp*, *f*, and *p*. The fourth staff has a melodic line with slurs and dynamic markings of *f* and *p*. The fifth staff has a melodic line with slurs. The sixth staff has a melodic line with slurs. The seventh staff has a melodic line with slurs. The eighth staff has a melodic line with slurs. The ninth staff has a melodic line with slurs. The tenth staff has a melodic line with slurs.

Violino I.^{mo}

Violino I. musical score, measures 1-18. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, *pp*, *ppp*, and *ppp* *cres*. There are also hairpins indicating crescendos and decrescendos.

Violino I. musical score, measures 19-24. This section includes a *Recit.* (Recitative) section starting with a whole note rest and a *Allo!* (Allegro) section with a 3/4 time signature. The music is characterized by rapid sixteenth-note passages. Dynamic markings include *sp*, *ff*, and *pp*.

Violino I. musical score, measures 25-33. This section is marked *Andante* and features the text "Si l' Eternel dans sa clemence." The music is in 3/4 time and consists of a series of flowing, connected eighth notes. The dynamic marking is *p*.

Violino I.^{no}

Violino I. musical score, measures 1-10. The score is written on five staves in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *dol.* (dolce) and *p* (piano). A first ending bracket is present in the first measure of the fifth staff.

Dieu de bonté!

Alli: mod^{to}

*Choeur
Final.*

Choeur Final musical score, measures 1-10. The score is written on five staves in treble clef with a key signature of one sharp (F#). The music is characterized by sustained notes and chords, with dynamic markings such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). A second ending bracket is present in the first measure of the third staff. The piece concludes with a double bar line and the word *Fin.*

Adagio.

Violino II. ^{do}

Overture.

pp

cresc. poco a poco.

f p

All. mod. ^{to}

p pp

p

f p

f mf p

f p f

f p

cresc. poco a poco

f

pp v.o.

Violino II^{do}

Allo:

Andante.

Fin de l'Ouverture

Acte I^{er}

vainement Pharaon dans sa reconais - sance s'em - presse a flatter mes desirs

au milieu des honneurs de la magnifi - cence

Violino II. ^{do}

Recit. *sp* *Allo.* *Violino II. ^{do}*

mon cœur est tor. men - ti par d'a - mets sou - ve - nir

Adagio. *Champs paternels.* *sp*

dol.

sp

f

Allo.

f *p* *f*

sp *pp* *sp*

f

pp *ff* *pp*

ff *pp* *f*

f *p*

f *p*

f *p*

Violino II.^{do}

Violino II. musical score, first system. It consists of four staves of music in G major (one sharp) and 2/4 time. The first staff has dynamics *pp*, *f*, *pp*, *f*, and *p*. The second staff has dynamics *ff*, *sp*, *pp*, and *f*. The third staff has dynamics *ff* and *ff*. The fourth staff has the marking *cresc.* and *ff*. The piece concludes with a double bar line.

A peine au sortir de l'enfance.
Andante.

Romance musical score, first system. It consists of seven staves of music in 3/4 time. The first staff is labeled "Romance" and has a treble clef. The second staff has a dynamic of *p*. The third staff has dynamics *f* and *p*. The fourth staff has dynamics *f* and *p*. The fifth staff has a dynamic of *f*. The sixth staff has the marking *mol.*. The seventh staff concludes with a double bar line.

Violino II. ^{do}

Non, non l'éternel que j'offense.

Allegro.

The musical score for Violino II, page 5, is written in G minor (two flats) and 2/4 time. It begins with the tempo marking 'Allegro.' and the title 'Non, non l'éternel que j'offense.' The score consists of 14 staves of music. The first staff starts with a piano (*p*) dynamic and features a series of eighth-note patterns. The second staff continues with similar patterns, including a fortissimo (*ff*) section. The third staff has a pianissimo (*pp*) section. The fourth and fifth staves show a dynamic range from piano (*p*) to fortissimo (*ff*). The sixth staff includes a crescendo (*cresc.*) leading to a piano (*p*) section. The seventh and eighth staves feature a piano (*p*) section with a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The ninth and tenth staves are characterized by a spiccato (*sp*) articulation. The eleventh and twelfth staves show a dynamic range from spiccato (*sp*) to fortissimo (*f*) and back to piano (*p*). The thirteenth staff has a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The final staff concludes with a piano (*p*) section and a fortissimo (*f*) section. The piece ends with the initials 'A.S.' at the bottom right.

Violino II. ^{do}

Handwritten musical score for Violino II, page 6. The score consists of 14 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various dynamics including *p*, *f*, *pp*, *ff*, *cresc.*, and *dol.*, along with performance markings like *moins vite.* and *1*.

Violino II.^{do}

The first system of the musical score consists of five staves. The first staff begins with a first finger fingering (1) and a piano (p) dynamic marking. The second staff has a first finger fingering (1) and a mezzo-forte (mf) dynamic marking. The third and fourth staves continue the melodic line with various dynamics. The fifth staff concludes the system with a fortissimo (ff) dynamic marking and a double bar line.

Finale. *Allegro.* Ah! son aspect me fait horreur.

The second system of the musical score consists of eight staves. It begins with a first finger fingering (1) and a piano (p) dynamic marking. The first staff is followed by a second staff with a first finger fingering (1). The third and fourth staves feature a series of chords with a piano-piano (pp) dynamic marking. The fifth and sixth staves continue with chords and a crescendo (cresc.) marking. The seventh and eighth staves conclude the system with an Allegretto tempo marking and a first ending sign (V. 1.).

8 *Allegretto*

Violino II.^{do}

The first system of the musical score for Violino II, marked *Allegretto*. It consists of two staves. The upper staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The lower staff begins with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *mf*, *cresc.*, *f*, and *pp*. The system concludes with a double bar line and a common time signature *C*.

Allo: moderato.

The second system of the musical score, marked *Allo: moderato.*. It consists of two staves. The upper staff begins with a treble clef, a common time signature *C*, and a dynamic marking of *dolce*. The lower staff begins with a bass clef. The music is characterized by a slower tempo and features a variety of note values, including half notes and quarter notes. Dynamic markings include *f*, *pp*, *mf*, and *p*. The system concludes with a double bar line and a common time signature *C*.

Violino II^{do}

Allo: moderato. Contr' Acte.

Violino II. ^{do}

Acte II.

Dieu d'Israel!

Allo: moderato.

Cantique

Joseph. Les chants du matin se font entendre, ils m'attendrissent, ils me rappellent les premières émotions de mon cœur.

Die Morgenstunden beginnen. Die heiligen Gesänge wecken Jugendjahre stillen mein Herz mit sanfter Erinnerung.

Joseph. O temps heureux de ma jeunesse! je mêlais ma voix à celle de mes frères.

Glückliche Zeit! Ich sah mit meinen Brüdern vor mich das Lob des Gottfrucht sang!

Ah! lorsque la mort trop cruelle.

Allo: moderato.

Romance.

Violino II^{do}

Allegro. Des chants lointains ont frappé mon oreille.

Trio

Musical score for Violino II, Trio section, Allegro tempo. The score consists of 10 staves of music in G major, 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes with dynamic markings of *f* and *p*.

Andante.

Musical score for Violino II, Andante section. The score consists of 7 staves of music in G major, 3/4 time. It features a slower tempo with dynamic markings of *pp*, *f*, and *p*, and includes triplet markings.

v.v.

Violino II.^{do}

Finale. *Allo: mod^{to}* O mon Joseph! cher enfant de mon coeur!

Violino II^{do}

Recit. Joseph
 Je n'y puis rési - ster un trouble invo - lon -
 taire m'entraîne à ses genoux *sp* o mon père, qui prend ma main. *Utobal.*
 qui la mouille de pleurs *Allo.*
 peuple que trans - porte une commune i - vresse *Allo.* sur le char de Triom -
 phe, à l'instant veut Sei - gneur, voir monter son li - bé - ra - teur *Allo.*
Rec. céder a son a - mour *Allo.* mille cris d'al - lé - gres - se *Rec.*
 appellent dé - ja Clé - o - phas *Jacob.* Clé - o - phas! *Utobal.* Pour vous
 voir tout un peuple s'em - presser *Jacob.* Seigneur ne nous ré - si - stez
 pas, mon fils où donc est Clé - o - phas? C'est lui qui de ses pleurs mouillait ta
 main trem - blante *allegro Jacob.* Qu'ai je enten - du? bon - té tou - chante quoi c'était
 vous ge - ne - reux Clé - o - phas? *Joseph.* Sei - gneur - - - c'est à vos pieds que
 ma re - connais - san - ce. Vous Jacob à mes pieds, ah! plutôt dans mes bras, p *Allo.*
 v.s. Allegro.

Violino II.^{do}

11 *Allegro moderato.*

The first section of the music consists of four staves. The first three staves feature a rhythmic pattern of eighth notes, often beamed in pairs. The fourth staff contains a melodic line with a fermata and a dynamic marking of *pp* (pianissimo) at the end.

The second section, marked *Allo'*, begins with a dynamic marking of *ff* (fortissimo). It consists of three staves of music, primarily composed of sixteenth-note passages with various articulations and slurs.

The third section consists of two staves. The first staff features a melodic line with a dotted note and a first fingering (*1*). The second staff continues the melodic development with a first fingering (*1*) and a dynamic marking of *ff*.

The fourth section consists of two staves. The first staff contains a series of chords and dyads. The second staff continues with a similar harmonic texture, featuring chords and dyads.

The fifth section consists of two staves. The first staff features a melodic line with slurs. The second staff continues with a similar melodic line, also featuring slurs.

The sixth section consists of one staff of music, starting with a dynamic marking of *sol.* (solfeggio). It features a melodic line with slurs and a final cadence.

Violino II^{do}

Musical score for Violino II, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The first measure has a sharp sign (#) above it. The piece concludes with a double bar line and the text "Fin du Acte II." written in a cursive hand.

Acte III.

Musical score for Acte III, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking "Allo." and the instruction "Entrée Acte." in a cursive hand. The music consists of a series of chords and melodic fragments, with some measures containing rests. There are first and second endings marked with "1" and "2" respectively. The score ends with the initials "A.S." in the bottom right corner.

Violino II^{do}

A musical score for Violino II, consisting of ten staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *ff* and *f*. The music is written in a treble clef with a key signature of one sharp (F#).

Allo: mod^{to} Aux accens de notre harmonie.

Cantique

A musical score for Cantique, consisting of three staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f piaz*, *p col'arco*, *p*, and *mf*. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

Violino II^{do}

The musical score is written for Violino II in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with trills and accents. The second staff continues this melodic line, ending with a forte (*f*) dynamic. The third staff shows a change in texture with a more rhythmic accompaniment. The fourth staff returns to a melodic line with a piano (*p*) dynamic. The fifth staff features a melodic line with a piano (*p*) dynamic. The sixth staff has a melodic line with a forte (*f*) dynamic. The seventh staff has a melodic line with a piano (*p*) dynamic. The eighth staff has a melodic line with a piano (*p*) dynamic. The ninth staff has a melodic line with a mezzo-forte (*mf*) dynamic. The tenth staff has a melodic line with a piano (*p*) dynamic. The eleventh staff has a melodic line with a piano (*p*) dynamic. The twelfth staff has a melodic line with a piano (*p*) dynamic. The score includes various musical notations such as trills, accents, slurs, and dynamic markings.

Violino II^{do}

18 *Andante.*

O toi! digne appui d'un père.

Musical score for Violino II, first section. The score consists of ten staves of music. The tempo is *Andante*. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a variety of dynamics including *mf*, *f*, and *pp*. There are several slurs and accents throughout the piece. The first staff begins with a *mf* dynamic and a slur. The second staff has a *f* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *pp* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *sp* dynamic. The eighth staff has a *pp* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic.

Allo: agitato.

Quitte pour toujours ces méchans.

Musical score for Violino II, second section. The score consists of three staves of music. The tempo is *Allo: agitato*. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a variety of dynamics including *f*, *sp*, and *dol.*. There are several slurs and accents throughout the piece. The first staff begins with a *f* dynamic. The second staff has a *sp* dynamic. The third staff has a *sp* dynamic. The fourth staff has a *dol.* dynamic.

Violino II.^{do}

The musical score for Violino II. do, page 19, is written in G major and 4/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, with *f* (forte) and *p* (piano) being the most prominent. The score includes several slurs and accents. The piece concludes with a *Recit.* (Recitativo) section, followed by an *Allo.* (Allegro) section, and a final section marked *v.s. Andante* (viva sordando Andante). The page number 19 is located in the top right corner.

Violino II.^{do}

20 *Andante.*

Si l'Éternel dans sa clemence.

solo
p
dol.
p
mf
pp

The first section of the score for Violino II. consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano), 'dol.' (dolce), 'mf' (mezzo-forte), and 'pp' (pianissimo). The section concludes with a double bar line.

All. mod^{to}

Dieu de bonte!

Choeur Final.

ff
pp
f
pp
pp
ff

The second section of the score, labeled 'Choeur Final', consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All. mod^{to}'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'ff' (fortissimo), 'pp' (pianissimo), and 'f' (forte). The section concludes with a double bar line and the word 'Fin'.

Viola.

Adagio.

Couverture.

The first section of the Viola part, marked 'Couverture.' and 'Adagio.', consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music is written in a single melodic line with a dynamic marking of *pp* (pianissimo). The second and third staves continue the melodic line, with the third staff ending with a double bar line and a fermata. A '3' is written above the final measure of the third staff, indicating a triplet.

crece: poco a poco.

Allo: moderato.

The second section of the Viola part, marked 'Allo: moderato.', consists of ten staves of music. The first staff begins with a common time signature (C) and a key signature of one flat. The music is written in a single melodic line with dynamic markings of *p* (piano), *dol.* (dolce), and *pp* (pianissimo). The second and third staves continue the melodic line, with the third staff ending with a double bar line and a fermata. The fourth and fifth staves continue the melodic line, with the fifth staff ending with a double bar line and a fermata. The sixth and seventh staves continue the melodic line, with the seventh staff ending with a double bar line and a fermata. The eighth and ninth staves continue the melodic line, with the ninth staff ending with a double bar line and a fermata. The tenth staff continues the melodic line, with a dynamic marking of *pp* and a '1' written above the final measure, indicating a first ending.

crece: poco a poco

Viola.

2

pp *Allo:* ff f p f p ff f

pp ff

Fin de l'Ouverture.

Andante

Acte 1^{er} *Recit.* *Allo:* *Recit.*

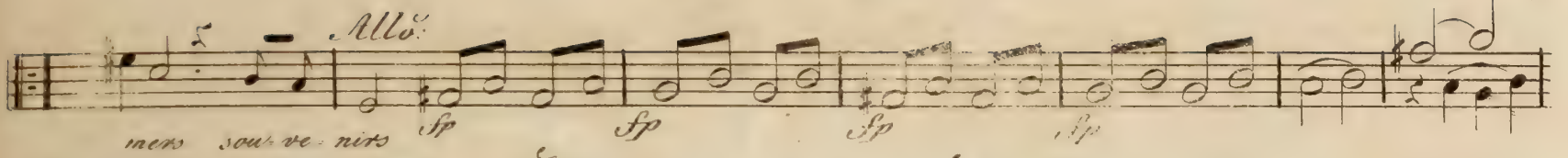
f > f > f > vainement Phara-on dans

pp s'em - presse à flatter mes desirs. ou mi-

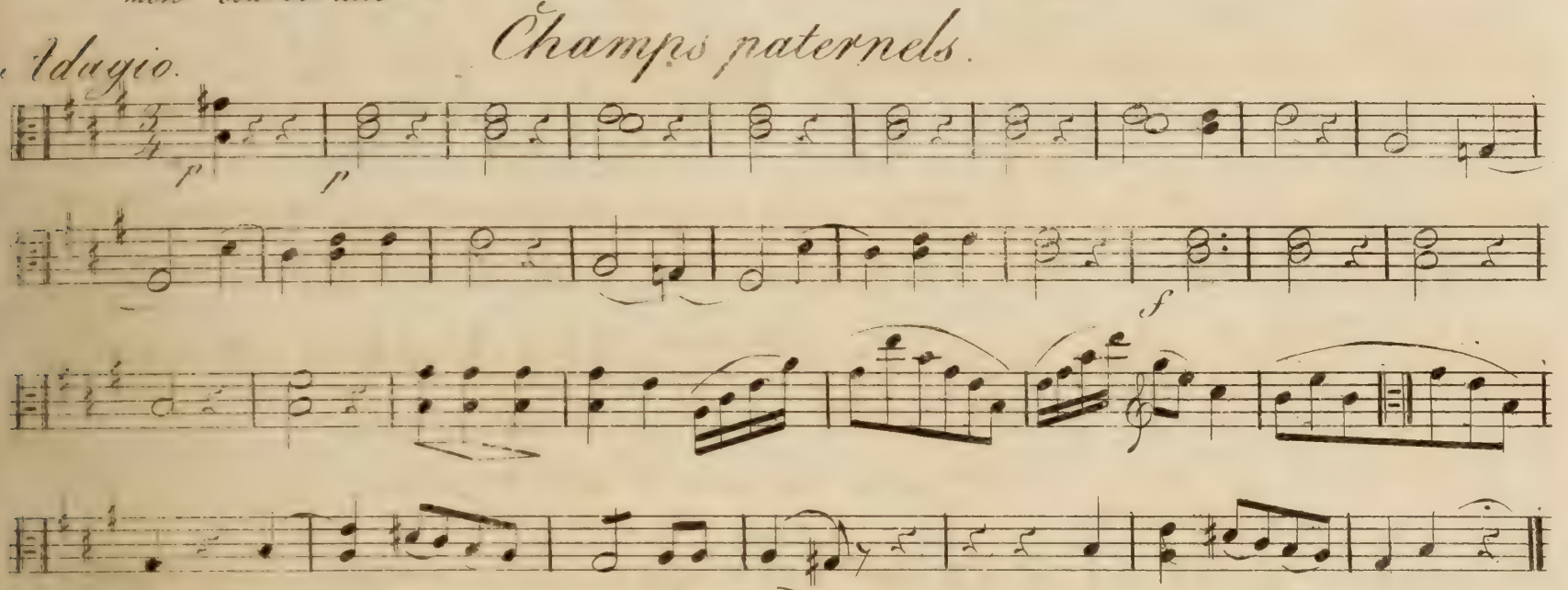
f *Recit.* lieu des hon - neurs de la magnifi - cence mon coeur est tourmen - té par d'a-

Viola:

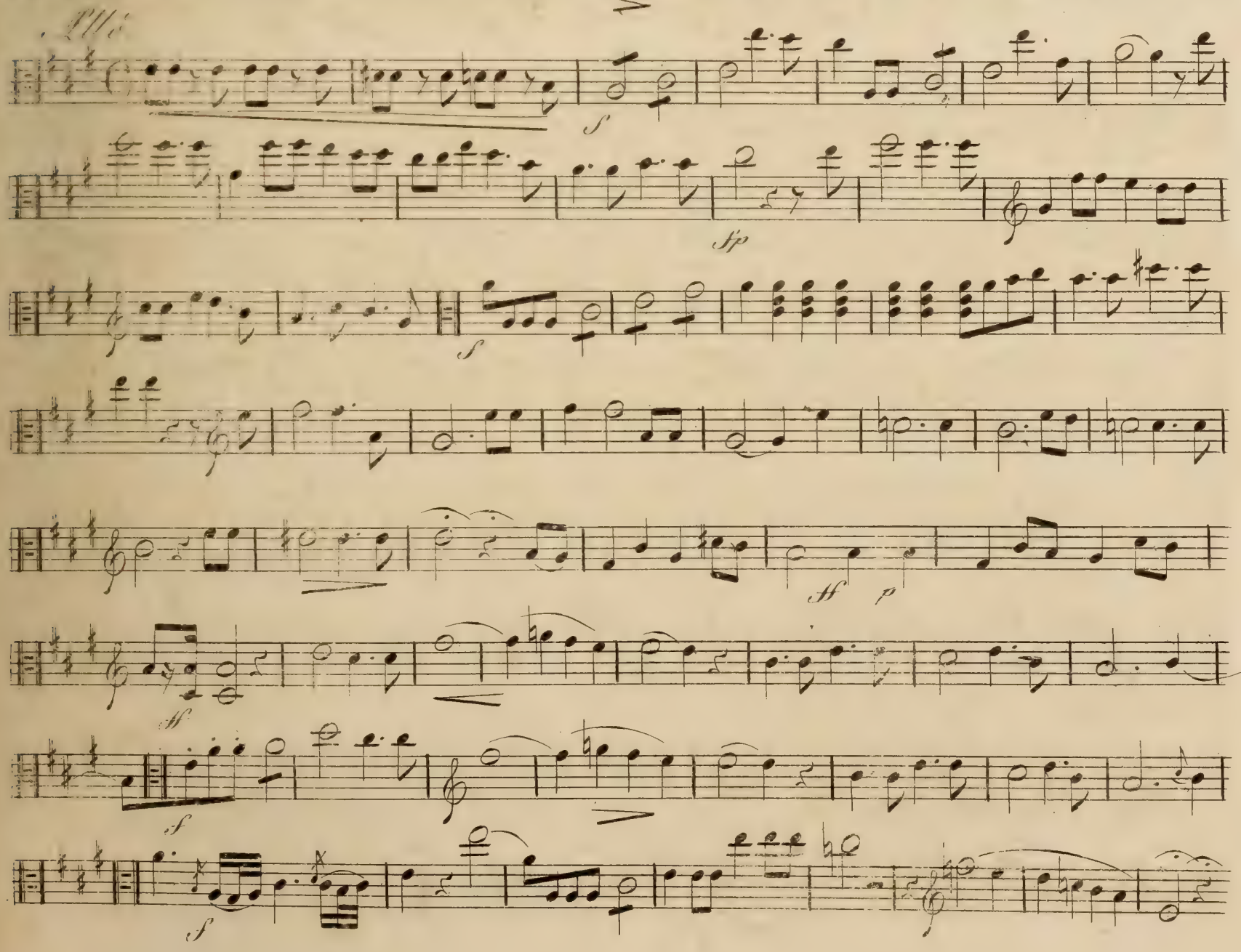
Allo.
mes sou-ve-nirs *Sp Sp Sp Sp*



Adagio. *Champs paternels.*



Allo.



Viola.

The first system of the Viola score consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings include *f* (forte) and *p* (piano). The system concludes with a double bar line and a repeat sign.

Andante. A peine au sortir de l'enfance.

Romance.

The second system of the Viola score consists of ten staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The remaining nine staves are in bass clef. The music is characterized by a steady, rhythmic accompaniment with frequent sixteenth-note patterns. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.

Viola.

Non, non l'éternel que j'offense.

Allegro:

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The tempo is marked 'Allegro'. The score is filled with various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings are placed throughout the piece, including *p*, *f*, *sp*, *pp*, *cresc.*, and *f*. Some staves feature first endings marked with a '1' above the staff. The notation includes slurs, ties, and repeat signs. The piece concludes with a double bar line and a fermata on the final note of the last staff.

v.s.

Viola.

Handwritten musical score for Viola, page 6. The score consists of 14 staves of music. The key signature is B-flat major (two flats). The score includes various dynamics and performance markings:

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *ff*, *ff*, *pp*
- Staff 4: *cresc.*, *f*, *f*, *mol.*
- Staff 5: *cresc.*, *f*
- Staff 6: *ff*
- Staff 7: *cresc.*, *f*, *ff*, *sp*
- Staff 8: *cresc.*, *f*
- Staff 9: *ff*, *pp*, *cresc.*
- Staff 10: *ff*
- Staff 11: *pp*, *moins vite*
- Staff 12: *pp*, *4*, *p*

Viola

The first system of the musical score consists of five staves. The top staff begins with a first ending bracket. The second and third staves contain dense chordal textures. The fourth staff features a melodic line with dynamic markings *mp* and *mf*. The fifth staff concludes the system with a double bar line.

Allegro: Ah! son aspect me fait horreur.

Finale.

The second system of the musical score consists of nine staves. It begins with a C major key signature and a common time signature. The first three staves are dominated by chords, with dynamic markings *mp* and *mf*. The fourth staff has a dynamic marking *p*. The fifth staff features a melodic line with a first ending bracket. The sixth and seventh staves continue the melodic and harmonic development. The eighth staff includes the instruction *cresce poco a poco*. The system concludes with a double bar line.

Viola.

Allegretto.

Musical score for Viola, Allegretto section, measures 1-18. The score consists of eight staves. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The music features a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melodic line. The third staff includes dynamic markings of *mf*, *cresc*, and *f*, along with a fermata. The fourth staff starts with *pp*. The fifth staff has a *mf* marking. The sixth staff includes *cresc.*, *f*, and *pp*. The seventh staff has a *f* marking. The eighth staff concludes with a *ff* marking.

Allo: moderato.

Allo:

Musical score for Viola, Allegro moderato section, measures 19-28. The score consists of six staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a slower, more melodic line. The second staff includes dynamic markings of *f*, *p*, and *f*. The third staff starts with *pp*. The fourth staff has a *mf* marking. The fifth staff has a *f* marking. The sixth staff concludes with a *f* marking.

Viola.

Handwritten musical score for Viola, first system. It consists of five staves. The first staff begins with a *p* dynamic marking. The second staff includes *cresc.* and *p* markings. The third staff has a *f* marking. The fourth staff has a *pp* marking. The fifth staff concludes with the text *Fin du 1^{er} Acte*.

Allo: mod^{to}

Handwritten musical score for Viola, second system. It begins with the instruction *Entrée solo* and a treble clef. The first staff has a *p* dynamic marking and a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *pp* marking and the text *Majeur.* The sixth staff has a *pp* marking. The seventh staff has a *pp* marking. The eighth staff has a *pp* marking. The ninth staff has a *pp* marking. The tenth staff has a *pp* marking. The eleventh staff has a *pp* marking. The twelfth staff has a *pp* marking. The thirteenth staff has a *pp* marking. The fourteenth staff has a *pp* marking. The fifteenth staff has a *pp* marking. The sixteenth staff has a *pp* marking. The seventeenth staff has a *pp* marking. The eighteenth staff has a *pp* marking. The nineteenth staff has a *pp* marking. The twentieth staff has a *pp* marking. The twenty-first staff has a *pp* marking. The twenty-second staff has a *pp* marking. The twenty-third staff has a *pp* marking. The twenty-fourth staff has a *pp* marking. The twenty-fifth staff has a *pp* marking. The twenty-sixth staff has a *pp* marking. The twenty-seventh staff has a *pp* marking. The twenty-eighth staff has a *pp* marking. The twenty-ninth staff has a *pp* marking. The thirtieth staff has a *pp* marking. The thirty-first staff has a *pp* marking. The thirty-second staff has a *pp* marking. The thirty-third staff has a *pp* marking. The thirty-fourth staff has a *pp* marking. The thirty-fifth staff has a *pp* marking. The thirty-sixth staff has a *pp* marking. The thirty-seventh staff has a *pp* marking. The thirty-eighth staff has a *pp* marking. The thirty-ninth staff has a *pp* marking. The fortieth staff has a *pp* marking. The forty-first staff has a *pp* marking. The forty-second staff has a *pp* marking. The forty-third staff has a *pp* marking. The forty-fourth staff has a *pp* marking. The forty-fifth staff has a *pp* marking. The forty-sixth staff has a *pp* marking. The forty-seventh staff has a *pp* marking. The forty-eighth staff has a *pp* marking. The forty-ninth staff has a *pp* marking. The fiftieth staff has a *pp* marking. The fifty-first staff has a *pp* marking. The fifty-second staff has a *pp* marking. The fifty-third staff has a *pp* marking. The fifty-fourth staff has a *pp* marking. The fifty-fifth staff has a *pp* marking. The fifty-sixth staff has a *pp* marking. The fifty-seventh staff has a *pp* marking. The fifty-eighth staff has a *pp* marking. The fifty-ninth staff has a *pp* marking. The sixtieth staff has a *pp* marking. The sixty-first staff has a *pp* marking. The sixty-second staff has a *pp* marking. The sixty-third staff has a *pp* marking. The sixty-fourth staff has a *pp* marking. The sixty-fifth staff has a *pp* marking. The sixty-sixth staff has a *pp* marking. The sixty-seventh staff has a *pp* marking. The sixty-eighth staff has a *pp* marking. The sixty-ninth staff has a *pp* marking. The seventieth staff has a *pp* marking. The seventy-first staff has a *pp* marking. The seventy-second staff has a *pp* marking. The seventy-third staff has a *pp* marking. The seventy-fourth staff has a *pp* marking. The seventy-fifth staff has a *pp* marking. The seventy-sixth staff has a *pp* marking. The seventy-seventh staff has a *pp* marking. The seventy-eighth staff has a *pp* marking. The seventy-ninth staff has a *pp* marking. The eightieth staff has a *pp* marking. The eighty-first staff has a *pp* marking. The eighty-second staff has a *pp* marking. The eighty-third staff has a *pp* marking. The eighty-fourth staff has a *pp* marking. The eighty-fifth staff has a *pp* marking. The eighty-sixth staff has a *pp* marking. The eighty-seventh staff has a *pp* marking. The eighty-eighth staff has a *pp* marking. The eighty-ninth staff has a *pp* marking. The ninetieth staff has a *pp* marking. The hundredth staff has a *pp* marking. The hundred and first staff has a *pp* marking. The hundred and second staff has a *pp* marking. The hundred and third staff has a *pp* marking. The hundred and fourth staff has a *pp* marking. The hundred and fifth staff has a *pp* marking. The hundred and sixth staff has a *pp* marking. The hundred and seventh staff has a *pp* marking. The hundred and eighth staff has a *pp* marking. The hundred and ninth staff has a *pp* marking. The hundred and tenth staff has a *pp* marking. The hundred and eleventh staff has a *pp* marking. The hundred and twelfth staff has a *pp* marking. The hundred and thirteenth staff has a *pp* marking. The hundred and fourteenth staff has a *pp* marking. The hundred and fifteenth staff has a *pp* marking. The hundred and sixteenth staff has a *pp* marking. The hundred and seventeenth staff has a *pp* marking. The hundred and eighteenth staff has a *pp* marking. The hundred and nineteenth staff has a *pp* marking. The hundred and twentieth staff has a *pp* marking. The hundred and twenty-first staff has a *pp* marking. The hundred and twenty-second staff has a *pp* marking. The hundred and twenty-third staff has a *pp* marking. The hundred and twenty-fourth staff has a *pp* marking. The hundred and twenty-fifth staff has a *pp* marking. The hundred and twenty-sixth staff has a *pp* marking. The hundred and twenty-seventh staff has a *pp* marking. The hundred and twenty-eighth staff has a *pp* marking. The hundred and twenty-ninth staff has a *pp* marking. The hundred and thirtieth staff has a *pp* marking. The hundred and thirty-first staff has a *pp* marking. The hundred and thirty-second staff has a *pp* marking. The hundred and thirty-third staff has a *pp* marking. The hundred and thirty-fourth staff has a *pp* marking. The hundred and thirty-fifth staff has a *pp* marking. The hundred and thirty-sixth staff has a *pp* marking. The hundred and thirty-seventh staff has a *pp* marking. The hundred and thirty-eighth staff has a *pp* marking. The hundred and thirty-ninth staff has a *pp* marking. The hundred and fortieth staff has a *pp* marking. The hundred and forty-first staff has a *pp* marking. The hundred and forty-second staff has a *pp* marking. The hundred and forty-third staff has a *pp* marking. The hundred and forty-fourth staff has a *pp* marking. The hundred and forty-fifth staff has a *pp* marking. The hundred and forty-sixth staff has a *pp* marking. The hundred and forty-seventh staff has a *pp* marking. The hundred and forty-eighth staff has a *pp* marking. The hundred and forty-ninth staff has a *pp* marking. The hundred and fiftieth staff has a *pp* marking. The hundred and fifty-first staff has a *pp* marking. The hundred and fifty-second staff has a *pp* marking. The hundred and fifty-third staff has a *pp* marking. The hundred and fifty-fourth staff has a *pp* marking. The hundred and fifty-fifth staff has a *pp* marking. The hundred and fifty-sixth staff has a *pp* marking. The hundred and fifty-seventh staff has a *pp* marking. The hundred and fifty-eighth staff has a *pp* marking. The hundred and fifty-ninth staff has a *pp* marking. The hundred and sixtieth staff has a *pp* marking. The hundred and sixty-first staff has a *pp* marking. The hundred and sixty-second staff has a *pp* marking. The hundred and sixty-third staff has a *pp* marking. The hundred and sixty-fourth staff has a *pp* marking. The hundred and sixty-fifth staff has a *pp* marking. The hundred and sixty-sixth staff has a *pp* marking. The hundred and sixty-seventh staff has a *pp* marking. The hundred and sixty-eighth staff has a *pp* marking. The hundred and sixty-ninth staff has a *pp* marking. The hundred and seventieth staff has a *pp* marking. The hundred and seventy-first staff has a *pp* marking. The hundred and seventy-second staff has a *pp* marking. The hundred and seventy-third staff has a *pp* marking. The hundred and seventy-fourth staff has a *pp* marking. The hundred and seventy-fifth staff has a *pp* marking. The hundred and seventy-sixth staff has a *pp* marking. The hundred and seventy-seventh staff has a *pp* marking. The hundred and seventy-eighth staff has a *pp* marking. The hundred and seventy-ninth staff has a *pp* marking. The hundred and eightieth staff has a *pp* marking. The hundred and eighty-first staff has a *pp* marking. The hundred and eighty-second staff has a *pp* marking. The hundred and eighty-third staff has a *pp* marking. The hundred and eighty-fourth staff has a *pp* marking. The hundred and eighty-fifth staff has a *pp* marking. The hundred and eighty-sixth staff has a *pp* marking. The hundred and eighty-seventh staff has a *pp* marking. The hundred and eighty-eighth staff has a *pp* marking. The hundred and eighty-ninth staff has a *pp* marking. The hundred and ninetieth staff has a *pp* marking. The hundred and ninety-first staff has a *pp* marking. The hundred and ninety-second staff has a *pp* marking. The hundred and ninety-third staff has a *pp* marking. The hundred and ninety-fourth staff has a *pp* marking. The hundred and ninety-fifth staff has a *pp* marking. The hundred and ninety-sixth staff has a *pp* marking. The hundred and ninety-seventh staff has a *pp* marking. The hundred and ninety-eighth staff has a *pp* marking. The hundred and ninety-ninth staff has a *pp* marking. The hundredth staff has a *pp* marking.

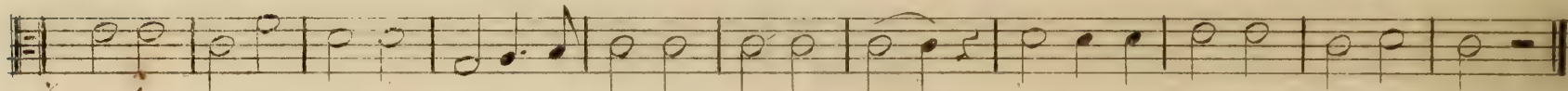
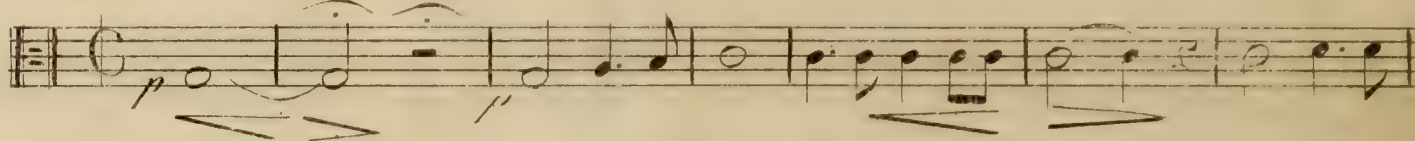
Viola.

Acte II.

10

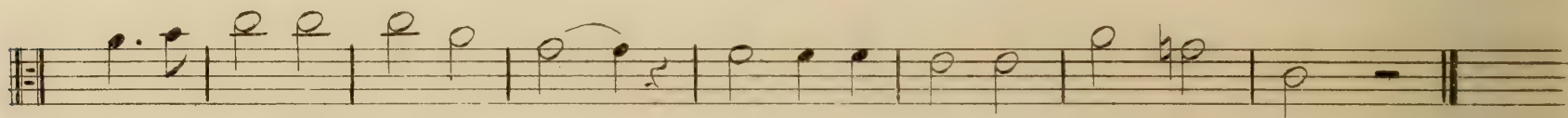
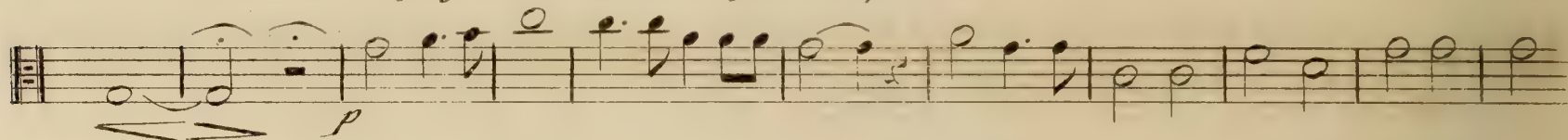
Allo: moderato. Dieu d'Israël.

Cantique.



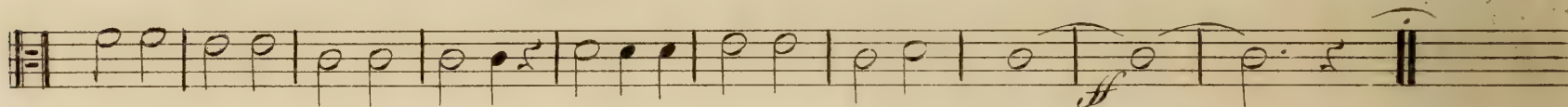
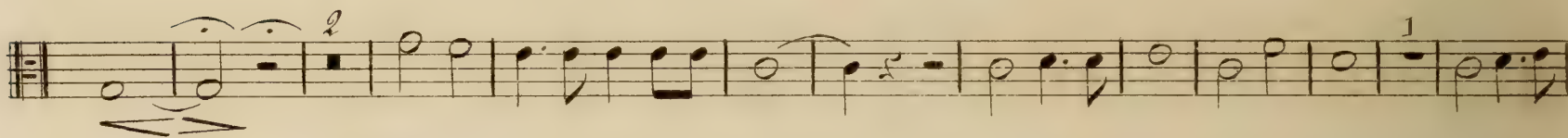
Joseph: Les chants du matin se font entendre, ils m'attendrissent, ils me rappellent les premières émotions de mon cœur.

1. Die Morgenröthe beginnt den Tag. Die heiligen Gesänge meiner Jugendjahre
füllen mein Herz mit heil'gem Gedächtnis.



Joseph. O temps heureux de ma jeunesse! je mêlais ma voix à celle de mes frères.

1. Glückliche Zeit! Da ich mit meinen Brüdern
warmit das Lob des Gott'heit sang!



Ah! lorsque la mort trop cruelle.

Allo: moderato.

Romance.



col arco.

Viola.

Allegro. Des chants lointains ont frappé mon oreille.

Trio.

Andante.

Viola.

Allo: moderato. O mon Joseph, cher enfant de mon coeur.

Finale.

Recits Joseph.

Je n'y puis re - si - ster, un trouble involon - tai - re m'entraîne à ses genoux

Viola.

Sp o mon père qui prend ma main, qui la mouille de

Allò: pleurs *Utobal. Recit:* le peuple que trans - porte

Allò: une commune i - vresse sur le char de Tri - omphè, à

Allò: l'instant veut seig - neur, voir mon - ter son li - bé - ra - teur *Recit:* cedez à son a -

Allò: mour mille cris d'allè - gresse appellent déjà Cleo -

ff phas *Jac:* Cleophas! *Utob:* Pour vous voir tout un peuple s'empresse

Jac: Seigneur ne nous rési - stez pas, mon fils où donc est Cle - o -

Benj: phas! C'est lui qui de ses pleurs mouillait ta main tremblante *Allò:* Qu'ai je entendu? bonté tou -

chante quoi c'était vous généreux Cleo - phas! Seigneur - - c'est à vos

Jos: pieds que ma reconnais - sance - Vous Jacob à mes pieds, ah! plutôt dans mes bras, *Allò:*

f *ff* *volti solo.*

Allegro moderato.

Viola.

P. Solo.

Allegro.

Viola.

Musical score for Viola, Act II, measures 1-10. The score consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music features a melodic line with various ornaments and a rhythmic accompaniment. The tempo is marked *Allegro*. The key signature has one sharp (F#). The score concludes with the text "Fin du Acte II." and a double bar line.

Acte III.

Allegro.

Entr'acte

Musical score for Viola, Act III, measures 1-10. The score consists of seven staves. The first six staves are in treble clef, and the seventh staff is in bass clef. The music features a melodic line with various ornaments and a rhythmic accompaniment. The tempo is marked *Allegro*. The key signature has one sharp (F#). The score begins with the text "Entr'acte" and concludes with a double bar line.

Viola.

The first section of the score consists of 12 measures of music for the violin. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a melodic line with various ornaments and a harmonic accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte). The section concludes with a double bar line.

Aux accens de notre harmonie.

Allo: moderato.

The second section, titled "Cantique", spans measures 13 to 16. It is written for a voice or flute, indicated by the *pizz.* (pizzicato) marking. The music is in a common time signature and features a simple, lyrical melody. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The section ends with a double bar line.

Viola.

This musical score for Viola consists of ten staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions are written throughout the score: *stacc.* (staccato) appears on the first and third staves; *Solo* and *p dolce* (piano dolce) are written above the sixth staff; *mf* (mezzo-forte) is written below the eighth staff; *cresc.* (crescendo) is written below the ninth staff; and *f* (forte) is written below the tenth staff. The score also features several triplet markings (indicated by the number 3) and sixteenth-note runs (indicated by the number 6). The music concludes with a double bar line on the final staff.

18 *Andante*

Viola.

O toi! digne appui d'un père.

Musical score for Viola, first section. The score consists of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Andante*. The music features a variety of dynamics including *mf*, *p*, *f*, *pp*, and *ff*. The notation includes eighth notes, quarter notes, and half notes, with some passages featuring triplets and slurs. The first staff begins with a *mf* dynamic and a slur over the first two notes. The second staff has a *p* dynamic. The third staff has a *f* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *pp* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *ff* dynamic.

Quitte pour toujours ces mechans.

Allo: agitato.

Musical score for Viola, second section. The score consists of five staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Allo: agitato*. The music features a variety of dynamics including *f*, *pp*, and *sf*. The notation includes eighth notes, quarter notes, and half notes, with some passages featuring triplets and slurs. The first staff begins with a *f* dynamic. The second staff has a *pp* dynamic. The third staff has a *f* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *f* dynamic.

Viola.

Musical staff with notes and dynamics including *p*.

Musical staff with notes and dynamics including *ff*.

Musical staff with notes and dynamics including *f*.

Musical staff with notes and dynamics including *p* and *sp sp*.

Musical staff with notes and dynamics including *sp sp*.

Musical staff with notes and dynamics including *ff* and *Recit.*

Allo:

Musical staff with notes and dynamics including *ff* and *p*.

Musical staff with notes and dynamics including *p* and *ff*. Ends with *seque And^{te}*.

Andante.

Si l'Éternel dans sa clemence.

Musical staff with notes and dynamics including *dolce* and *solo*.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics including *p*.

Musical staff with notes and dynamics.

Viola.

Musical score for Viola, measures 1-12. The score consists of three staves. The first staff contains measures 1-12, featuring a melodic line with various rhythmic values and phrasing. The second staff continues the melodic line. The third staff provides harmonic accompaniment, starting with a *pp* dynamic and a *ff* dynamic. The piece concludes with a double bar line.

Dieu de bonte!

Choeur Final.

Allegro moderato.

Musical score for Choeur Final, measures 1-12. The score consists of seven staves. The first staff begins with a *ff* dynamic. The second staff starts with a *pp* dynamic. The third and fourth staves continue the vocal or choral lines. The fifth and sixth staves provide harmonic accompaniment, with dynamics ranging from *pp* to *ff*. The piece concludes with a double bar line and the word *Fin.*

Violoncello.

Adagio.

Couverture.

pp

crec: poco a poco

f sp

Allo: moderato:

pp p

f

mf p f

f

crec: poco a poco

pp

Violoncello.

Champs paternels.

Adagio.

The first section of the piece is marked 'Adagio' and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single line. The second staff continues the melody. The third staff features a dynamic marking of *f* (forte) and includes some slurs. The fourth staff has a dynamic marking of *pp* (pianissimo) and includes a slur and a fermata.

The second section of the piece is marked 'Allo.' (Allegretto) and consists of ten staves of music. The first staff of this section begins with a common time signature (C) and a dynamic marking of *f* (forte). The second staff has a dynamic marking of *Sp* (Sforzando). The third staff has a dynamic marking of *f* and a dynamic marking of *p* (piano). The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *ff* (fortissimo) and a dynamic marking of *p*. The seventh staff has a dynamic marking of *p* and a dynamic marking of *f*. The eighth staff has a dynamic marking of *f* and a dynamic marking of *p*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *Sp* (Sforzando).

Violoncello.

Violoncello musical score for the first piece, consisting of four staves of music in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features various dynamics including *f*, *p*, and *Sp*, along with crescendos and accents.

A peine au sortir de l'enfance.

Andante.

Romance.

Violoncello musical score for the second piece, "Romance", consisting of eight staves of music in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked "Andante" and includes dynamics such as *f*, *dol.*, and *mf*.

Violoncello.

Non, non l'eternel que j'offense.

Allegro.

The musical score for Violoncello, page 5, is written in bass clef with a key signature of two flats and a common time signature. The tempo is marked *Allegro*. The score consists of 14 staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with many passages marked *cresc.* (crescendo). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also markings for accents and slurs. The piece concludes with a double bar line and the number 110.

Violoncello.

The musical score consists of 13 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *f* (forte) and *p* (piano). Performance instructions include *dol.* (dolce), *crese.* (crescendo), and *moins vite.* (ritardando). The piece concludes with a double bar line.

Dynamic markings and performance instructions include: *f*, *dol.*, *crese.*, *f*, *ff*, *p*, *crese.*, *f*, *ff*, *Sp*, *pp*, *crese.*, *f*, *ff*, *pp*, *crese.*, *ff*, *pp*, *moins vite.*, *pp*, *p*, *p*, *dolce*, and *ff*.

Violoncello.

Allegro. Ah! son aspect me fait horreur.

Finale.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a first ending bracket. The music is written in a single line. The second staff has a key signature change to one flat (B-flat). The third staff has a key signature change to two flats (B-flat and E-flat). The fourth staff has a key signature change to three flats (B-flat, E-flat, and A-flat). The fifth staff has a key signature change to two flats (B-flat and E-flat) and includes a *pp* dynamic marking. The sixth staff has a key signature change to one flat (B-flat). The seventh staff has a key signature change to two flats (B-flat and E-flat). The eighth staff has a key signature change to three flats (B-flat, E-flat, and A-flat) and includes a *pp* dynamic marking. The ninth staff includes the dynamic markings *cresc.*, *poco*, *a*, and *poco*. The tenth staff ends with a 3/4 time signature and the instruction *volti Allegretto.*

volti Allegretto.

Violoncello.

8 Allegretto.

1 2 3 4 5 6 7 8 9 10 11 12 13

14 15 16 17 18

1 2 3 4 5 6 7

8 9 10 11 12

1 2 3 4

5 6 7 8 9 10 11 12 13

p *f* *pp* *mf* *cresc.* *sf* *Allo: modto* *Allo:* *p* *f* *pp* *mf* *pp* *cresc.* *p* *f* *p* *cresc.* *f* *sfpp*

Violoncello.

pp

Fin da Cete 1^{ra}

Allo: moderato.

Entr. Cete. *p*

Majeur 1. 2. 3. 4. 5. 6.

7. 8. 9. 10. 11. 12. 13. 14. 15.

smorz

Violoncello.

Acte II.

Allô: mod^{te} Dieu d'Israël!

Cantique.

Musical notation for the beginning of the Cantique, featuring a treble clef, common time signature, and a bass line with chords.

Joseph. Les chants du matin se font entendre, ils m'attendrissent, ils me rappellent les premières imotions de mon coeur.

Die Morgenlieder hören, sie mich erweichen, sie mich an meine ersten Empfindungen erinnern.
 Jugendjosephs Kellen mein Herz mit sanften Tönen.

Musical notation for Joseph's first vocal part, featuring a bass clef and a treble line with notes.

Joseph. O temps heureux de ma jeunesse! je mêlais ma voix à celle des mes frères.
 O Glückliche Zeit! Da ich mit meinen Brüdern vereint das Lob des Gottseil sang.

Musical notation for Joseph's second vocal part, featuring a bass clef and a treble line with notes.

Ah! lorsque la mort trop cruelle.

Allô: mod^{te}

Romance.

Musical notation for the Romance, featuring a treble clef, 3/8 time signature, and a bass line with chords. The piece includes dynamic markings such as 'dol' and 'pizz:'.

Violoncello.

Trio. *Allegro.* Des chants lointains ont frappé mon oreille.

Andante.

Violoncello.

Allo: moderato. O mon Joseph, l'her' enfant de mon coeur!

Finale.

The musical score for the Cello part, labeled 'Finale', spans 11 staves. It begins with a dynamic marking of *p* (piano). The first four staves contain a melodic line with many slurs and accents. The fifth staff has a *cresc.* (crescendo) marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *mf* (mezzo-forte) marking. The ninth staff has a *f* (forte) marking. The tenth staff has a *p* marking. The eleventh staff has a *f* marking.

Precit. Jus.

Je n'y puis ré: si: ster

Violoncello.

First staff of music with notes and rests.

un trouble involon - taire m'entraîne a ses genoux ô mon père, qui prend ma

Second staff of music with notes and rests.

main, qui la mouille de pleurs. le peuple que trans - porte

Third staff of music with notes and rests.

une commune i - vresse sur le char de Triomphe à l'in - stant veut Seig -

Fourth staff of music with notes and rests.

neur, voir monter son li - bi - ra - teur ce - dex à son a - mour

Fifth staff of music with notes and rests.

mille cris d'al - lé - gresse appellent dé - ja Clé - o - phas Clé -

Sixth staff of music with notes and rests.

phas Pour vous voir tout un peuple s'em - presse Seigneur ne

Seventh staff of music with notes and rests.

nous ré - si - stez pas, - mon fils où - donc est Clé - o - phas? C'est lui qui de ses

Eighth staff of music with notes and rests.

pleurs mouillait ta main trem - blante Qu'ai je enten - du? bon - té tou -

Ninth staff of music with notes and rests.

chante qui c'était vous ge - nereux Clé - o - phas! Seigneur - -

Tenth staff of music with notes and rests.

- c'est à vos pieds que ma re - connais - sance Vous Jacob à mes

Eleventh staff of music with notes and rests.

pieds, ah! plutôt dans mes bras, *f* *f*

Twelfth staff of music with notes and rests.

volti. *Allo: modto*

Violoncello.

Allegro moderato.

The first system of the cello part consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a piano (*p*) dynamic. The first two staves contain a continuous eighth-note melody. The third staff features a more complex melodic line with some slurs and a *pp* dynamic marking towards the end.

Allegro.

The second system of the cello part consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a fortissimo (*ff*) dynamic. The first staff contains a melody with some rests. The subsequent staves show a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note accompaniment. The dynamics fluctuate, with a *p* marking appearing in the sixth staff and another *ff* marking in the eighth staff. The system concludes with a double bar line and the text "Fin da Acto II."

Violoncello.
Acte III.

Allegro.
Entr' Acte.

The musical score is written for a cello and consists of 12 staves. The time signature is 6/8. The key signature has one sharp (F#). The piece begins with the tempo marking 'Allegro' and the section title 'Entr' Acte'. The notation includes various dynamics such as *mf*, *f*, *p*, and *sf*. There are several slurs and articulation marks throughout the score. The piece concludes with a double bar line and the instruction 'Segue Allegro moderato'.

Aux accens de notre harmonie.

Allegretto moderato

Cantique

A handwritten musical score for a piece titled "Cantique". The score is written on ten staves, with the first staff being a vocal line and the subsequent nine staves being for a string ensemble. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Allegretto moderato". The score includes various dynamic markings such as *f*, *mf*, *p*, and *arco*. The music features a mix of melodic lines and rhythmic patterns, including sixteenth-note passages and sustained chords. The piece concludes with a double bar line on the final staff.

Violoncello.

Et toi! digne appui d'un pere.

Andante.

mf *dolce*

Finque. Allo. agitato.

Violoncello.

18 *Allo: agitato.*

Quitte pour toujours ces méchants.

This musical score is for the cello part of a piece. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Allo: agitato.* The piece features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note passages, and quarter-note lines. Dynamics are indicated by letters such as *f* (forte), *sp* (sforzando), *p* (piano), and *pp* (pianissimo). There are also accents and slurs throughout the score. The piece concludes with a *Recit.* (recitativo) section, followed by a final *Allo:* section. The page number 18 is written in the top left corner.

Violoncello.

Si l'Éternel dans sa clemence

Andante.

dolce

Violoncello score for the piece "Si l'Éternel dans sa clemence". The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *p* and a tempo marking of *dolce*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *dol* and *p*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *pp*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *pp* and ends with a double bar line and a repeat sign.

Dieu de bonte!

Choeur
Final.

Allo: moderato.

Choeur score for the piece "Dieu de bonte!". The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *pp*. The fifth staff has a dynamic marking of *ff* and ends with a double bar line and the word "Fin".

1871

[Faint, illegible handwriting throughout the page]

JOSEPH ET SES FRÈRES

Opera

Musique de Mehul

Arrangé

pour 2 Violons, Vièle
et

Violoncelle

par

H. L. Spengel

Prix 1/5.

Berlin. In A. M. Schlesinger's Musikhandlung.

Adagio.

Violino II.^{do}

Overture.

pp

cresc. poco a poco.

All. mod. to.

p

cresc. poco a poco

pp

v.o.

Violino II^{do}

Allo.

Fin de l'Ouverture.

Andante.

Recit.

Allo.

vainement Pharaon dans sa reconaissance s'em - prepe a flatter mes desirs

au milieu des honneurs de la magnifi - cence

Violino II. ^{do}

Recit. *Allo.* *Violino II. ^{do}*

mon cœur est ton men - té par d'a - mets sou - ve - nir

Adagio. *Champs paternels. Sp*

dol.

Allo.

Violino II.^{do}

A peine au sortir de l'enfance.
Andante.

Romance $\frac{3}{4}$

Violino II.^{do}

Non, non l'éternel que j'offense.

Allegro.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), common time. The staff begins with a piano (*p*) dynamic and features a series of sixteenth-note runs. Dynamics include *f*, *f*, *f*, *f*, *p*, *f*, and *p*.

Musical staff 2: Treble clef, key signature of two flats. Dynamics include *f*, *p*, *f*, *p*, and *pp*.

Musical staff 3: Treble clef, key signature of two flats. Dynamics include *pp* and *pp*.

Musical staff 4: Treble clef, key signature of two flats. Dynamics include *p*, *ff*, and *ff*.

Musical staff 5: Treble clef, key signature of two flats. Dynamics include *ff*, *p*, and *cresc.*

Musical staff 6: Treble clef, key signature of two flats. Dynamics include *p*.

Musical staff 7: Treble clef, key signature of two flats. Dynamics include *p* and *cresc. f*.

Musical staff 8: Treble clef, key signature of two flats. Dynamics include *p*.

Musical staff 9: Treble clef, key signature of two flats. Dynamics include *Sp*, *Sp*, *Sp*, *Sp*, and *Sp*.

Musical staff 10: Treble clef, key signature of two flats. Dynamics include *Sp*, *cresc.*, *f*, *p*, *f*, *p*, and *p*.

Musical staff 11: Treble clef, key signature of two flats. Dynamics include *p*.

Musical staff 12: Treble clef, key signature of two flats. Dynamics include *cresc.*

Musical staff 13: Treble clef, key signature of two flats. Dynamics include *p*, *f*, *p*, and *f*.

Violino II. ^{do}

The musical score for Violino II, page 6, is written in G major and 4/4 time. It consists of 13 staves of music. The score begins with a first ending bracket (1) over the first staff. The dynamics range from piano (p) to fortissimo (ff), with markings for crescendo (cresc.), decrescendo (decresc.), and dolce (dol.). The tempo marking 'moins vite' appears at the beginning of the 12th staff. The piece concludes with a piano (pp) dynamic on the final staff.

Violino II.^{do}

The first system of the musical score consists of five staves. The first staff begins with a first ending bracket labeled '1' and a dynamic marking of *p*. The second and third staves also feature first ending brackets labeled '1'. The fourth staff concludes with a dynamic marking of *pp*. The fifth staff ends with a double bar line and a *ff* dynamic marking.

Finale. *Allegro.* Ah! son aspect me fait horreur.

The second system of the musical score consists of nine staves. The first staff begins with a dynamic marking of *p* and a first ending bracket labeled '1'. The second staff features a first ending bracket labeled '1'. The third staff has a dynamic marking of *pp*. The fourth staff includes a *cresc.* marking. The fifth staff has a dynamic marking of *pp*. The sixth, seventh, and eighth staves contain dense rhythmic patterns. The ninth staff concludes with a dynamic marking of *Allegretto.* and a *v.s.* instruction.

8 *Allegretto.*

Violino II.^{do}

The first section of the score is in 3/4 time and begins with a piano (*p*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes. The first staff contains a melodic line with slurs and accents. The second staff provides a rhythmic accompaniment with eighth-note chords. The third staff continues the melodic line, marked with *mf*, *cresc.*, *f*, and *pp*. The fourth staff continues the accompaniment, marked with *mf* and *cresc.*. The fifth staff shows a melodic line with *f* and *pp* dynamics. The sixth staff concludes the section with a *pp* dynamic and a C-clef.

Allo: moderato.

Allo:

The second section is in 6/8 time and begins with a *dolce* marking. The first staff features a melodic line with a *dolce* marking. The second staff provides a rhythmic accompaniment with eighth-note chords, marked with *f* and *pp*. The third staff continues the melodic line, marked with *mf*. The fourth staff continues the accompaniment, marked with *mf*. The fifth staff shows a melodic line with *mf* and *p* dynamics. The sixth staff continues the accompaniment, marked with *cresc.*, *p*, *f*, and *p*. The seventh staff concludes the section with *cresc.*, *f*, *pp*, and *cresc.* markings.

Violino II^{do}

First system of musical notation. The top staff contains a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The bottom staff contains a supporting accompaniment.

Second system of musical notation, continuing the melodic and accompaniment lines from the first system.

Fin du
1^{re} suite.

Allo: moderato. Contr' Acte.

Third system of musical notation, beginning with the tempo marking *Allo: moderato.* and the section title Contr' Acte. The first measure features a triplet of eighth notes.

Fourth system of musical notation, continuing the piece with triplet markings over several measures.

Fifth system of musical notation, showing a melodic line with a steady eighth-note rhythm.

Sixth system of musical notation, featuring a melodic line with some rests and a final chord.

Seventh system of musical notation, continuing the melodic development.

Eighth system of musical notation, featuring a melodic line with a *Majeur* (Major) marking.

Majeur.

Ninth system of musical notation, beginning with a decrescendo (*dol.*) dynamic marking.

Tenth system of musical notation, ending with piano (*p*) and pianissimo (*pp*) dynamics.

Eleventh system of musical notation, concluding the piece with a fermata over the final note and a *smorz.* (ritardando) marking.

smorz.

Violino II.^{do}

Acte II.

Dieu d'Israel!

Allo: moderato.

Cantique

Joseph. Les chants du matin se font entendre, ils m'attendrissent, ils me rappellent les premières émotions de mon cœur.

/: Die Morgenopfer beginnen. Die frühen Erinnerungen meines Jugendalters füllen mein Herz mit sanftere Gedächtnis. /

Joseph. O temps heureux de ma jeunesse! je mêlais ma voix à celle de mes frères.

/: Glückliche Zeit! da ich mit meinem Brüdern vereint das Lob des Gottessing sang! /

Allo: moderato. Ah! lorsque la mort trop cruelle.

Romance.

Violino II^{do}

Allegro. Des chants lointains ont frappé mon oreille.

Trio.

Musical score for Violino II, Trio section, Allegro tempo. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a fermata over a final note.

Andante.

Musical score for Violino II, Andante section. The score consists of six staves of music. The tempo is marked *Andante*. The music is more melodic and slower than the previous section, featuring slurs and dynamic markings such as *pp* (pianissimo), *f* (forte), and *p* (piano). The piece ends with a fermata over a final note.

Violino II.^{do}

The first system of the musical score for Violino II consists of four staves. The first three staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff is in bass clef and contains a bass line with dynamic markings: *f*, *p*, *pp*, and *ff*.

Finale. *Allo: mod^{to}* O mon Joseph! cher enfant de mon coeur!

The second system begins with the word "Finale." and the tempo marking "Allo: mod^{to}". The first staff is in treble clef with a common time signature (C) and a key signature of two flats. It contains a melodic line with dynamic markings *f* and *p*. The second staff is in bass clef and contains a bass line with dynamic markings *p* and *pp*.

The third system of the musical score for Violino II consists of ten staves. The first staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with dynamic markings *mf* and *p*. The second staff is in bass clef and contains a bass line with dynamic markings *p* and *ff*. The third staff is in treble clef and contains a melodic line with dynamic markings *mf* and *p*. The fourth staff is in bass clef and contains a bass line with dynamic markings *p* and *ff*. The fifth staff is in treble clef and contains a melodic line with dynamic markings *mf* and *p*. The sixth staff is in bass clef and contains a bass line with dynamic markings *p* and *ff*. The seventh staff is in treble clef and contains a melodic line with dynamic markings *mf* and *p*. The eighth staff is in bass clef and contains a bass line with dynamic markings *p* and *ff*. The ninth staff is in treble clef and contains a melodic line with dynamic markings *mf* and *p*. The tenth staff is in bass clef and contains a bass line with dynamic markings *p* and *ff*.

Violino II^{do}

Recit. Joseph

Je n'y puis rési - ster un trouble invo - lon -

taire m'entraîne à ses genoux o mon père,

qui prend ma main.

qui la mouille de pleurs

le

peuple que trans - porte une commune i - vresse

sur le char de Triom -

phe, à l'instant veut Sei - gneur, voir monter son li - bé - ra - teur

cedex a son a - mour

mille cris d'al - li - gres - se

appellent dé - ja Clé - o - phas

Clé - o - phas!

Pour vous

voir tout un peuple s'em - presse

Seigneur ne nous ré - si - stex

pas, mon fils où donc est Clé - o - phas? C'est lui qui de ses pleurs mouillait ta

main trem - blante

Qu'ai je enten - du? bon - té tou - chante

quoi c'était

vous ge - ne - reux Clé - o - phas?

Sei - gneur

c'est à vos pieds que

me re - connais - san - ce - Vous Jacob à mes pieds, ah! plutôt dans mes bras,

v.s. Allegro.

Violino II.^{do}

Allegro moderato.

Musical notation for the first section, consisting of four staves. The first three staves contain a rhythmic accompaniment of eighth notes. The fourth staff features a melodic line with a fermata and a dynamic marking of *pp*.

All.^o

Musical notation for the second section, consisting of three staves. The first staff begins with a dynamic marking of *ff* and contains a melodic line with slurs. The second and third staves continue the melodic and harmonic development.

Musical notation for the third section, consisting of two staves. The first staff has a *dot.* marking and a first ending bracket. The second staff continues the melodic line with a first ending bracket and a dynamic marking of *ff*.

Musical notation for the fourth section, consisting of two staves. The first staff contains a series of chords. The second staff continues with a melodic line and chords.

Musical notation for the fifth section, consisting of two staves. The first staff contains a melodic line with slurs. The second staff continues with a melodic line and chords.

Musical notation for the sixth section, consisting of one staff. It begins with a *dot.* marking and contains a melodic line with slurs.

Violin II^{do}

Fin du Acte II.

Acte III.

Allo.
Entrée Acte.

V.S.

Violino II^{do}

A musical score for Violino II, consisting of ten staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f* and *ff*. The music is written in a treble clef with a key signature of one sharp (F#).

Allo: mod^{to} Aux accens de notre harmonie.

Cantique

A musical score for Cantique, consisting of three staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f*, *mf*, and *p*. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff includes the instruction *f puz.* and the second staff includes *p col'arco*.

Violino II^{do}

First staff of music, featuring a melodic line with slurs and accents. Dynamics include *p* and *f*.

Second staff of music, continuing the melodic line with slurs and accents. Dynamics include *f*.

Third staff of music, featuring a melodic line with slurs and accents. Dynamics include *f*.

Fourth staff of music, featuring a melodic line with slurs and accents. Dynamics include *p*.

Fifth staff of music, featuring a melodic line with slurs and accents. Dynamics include *p*.

Sixth staff of music, featuring a melodic line with slurs and accents. Dynamics include *f* and *p*.

Seventh staff of music, featuring a melodic line with slurs and accents. Dynamics include *f* and *p*.

Eighth staff of music, featuring a melodic line with slurs and accents. Dynamics include *f* and *p*.

Ninth staff of music, featuring a melodic line with slurs and accents. Dynamics include *f* and *p*.

Tenth staff of music, featuring a melodic line with slurs and accents. Dynamics include *mf* and *p*.

Eleventh staff of music, featuring a melodic line with slurs and accents. Dynamics include *mf* and *p*. Includes the instruction *cresc.*

Twelfth staff of music, featuring a melodic line with slurs and accents. Dynamics include *mf* and *p*.

Violino II^{do}

18 Andante.

O toi! digne appui d'un père.

Musical score for Violino II, first section. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante'. The music features a variety of dynamics, including *mf*, *f*, and *pp*. The melody is characterized by flowing eighth and sixteenth notes, often with slurs. The accompaniment consists of rhythmic patterns of eighth and sixteenth notes. The section concludes with a double bar line.

Allo: agitato.

Quitte pour toujours ces méchants.

Musical score for Violino II, second section. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allo: agitato'. The music is more rhythmic and energetic than the first section, featuring many sixteenth and thirty-second notes. Dynamics include *f*, *sp*, and *dol.*. The section concludes with a double bar line.

Violino II.^{do}

The musical score for Violino II. do, page 19, is written in G major and consists of 12 staves. The dynamics and articulations are as follows:

- Staff 1: *f*, *p*, *f*, *p*
- Staff 2: *f*, *p*, *f*, *p*
- Staff 3: *f*, *p*, *f*, *p*
- Staff 4: *f*, *p*, *f*, *p*
- Staff 5: *f*, *p*, *f*, *p*
- Staff 6: *f*, *p*, *f*, *p*
- Staff 7: *f*, *p*, *f*, *p*
- Staff 8: *f*, *p*, *f*, *p*
- Staff 9: *f*, *p*, *f*, *p*
- Staff 10: *f*, *p*, *f*, *p*
- Staff 11: *sp*, *sp*, *sp*, *sp*, *f*, *pp*, *cresc.*
- Staff 12: *f*, *p*, *f*, *p*
- Staff 13: *Recit.*, *sp*, *ff*, *p*, *p*
- Staff 14: *Allo.*, *f*, *p*, *p*, *v.v. Andante.*

Violino II.^{do}

602

20 Andante.

Si l'Eternel dans sa clemence.

solo

p *dol.* *p*

This section consists of ten staves of music for Violino II. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The first staff is marked 'solo' and starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff continues with a piano (*p*) dynamic. The third and fourth staves are marked 'dol.' (dolce) and feature a dense texture of sixteenth-note chords. The fifth staff returns to a piano (*p*) dynamic. The sixth and seventh staves continue with flowing sixteenth-note patterns. The eighth staff is marked 'rf. p' (ritardando piano). The ninth and tenth staves conclude the section with a piano (*p*) dynamic and a final cadence.

Allo: mod^{to}

Dieu de bonte!

Choeur
Final.

ff *pp* *f* *pp* *pp* *ff*

This section consists of four staves of music for the Choeur. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allo: mod^{to}'. The first staff starts with a fortissimo (*ff*) dynamic and includes a trill (*tr*) on the second measure. The second staff features a piano (*pp*) dynamic. The third staff has a fortissimo (*f*) dynamic. The fourth staff concludes with piano (*pp*) dynamics and a final cadence marked 'Fin.'.

Viola.

Adagio.

Couverture.

Allò: moderato.

Viola.

2

Allo.

pp *ff* *f* *p* *f* *p* *ff* *p* *pp* *ff*

Fin de l'Ouverture.

Andante

Acte 1.^{er}

sf *sf* *sf* *Recit.*

vainement Pharaon dans

Allo. *Recit.*

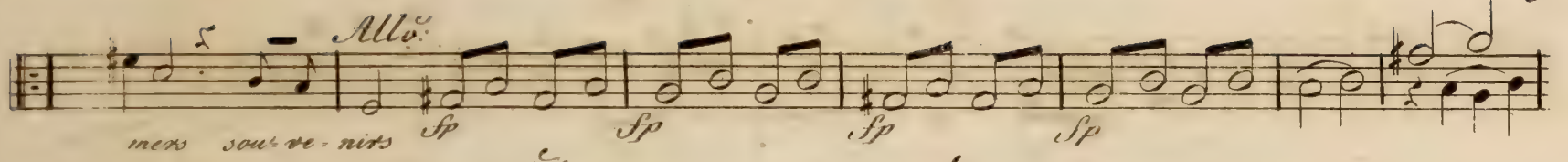
sa re-connais-sance s'em-pressé à flatter mes desirs ou mi-

Rec.

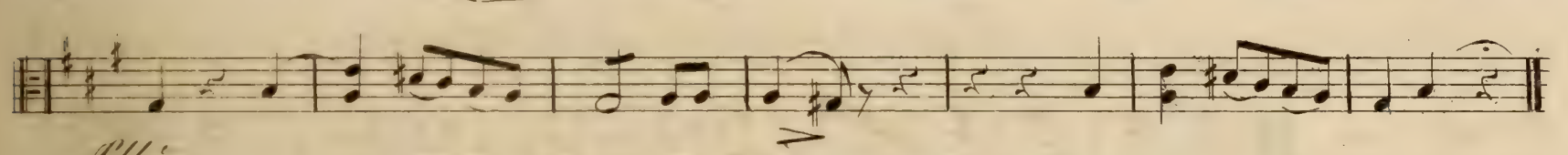
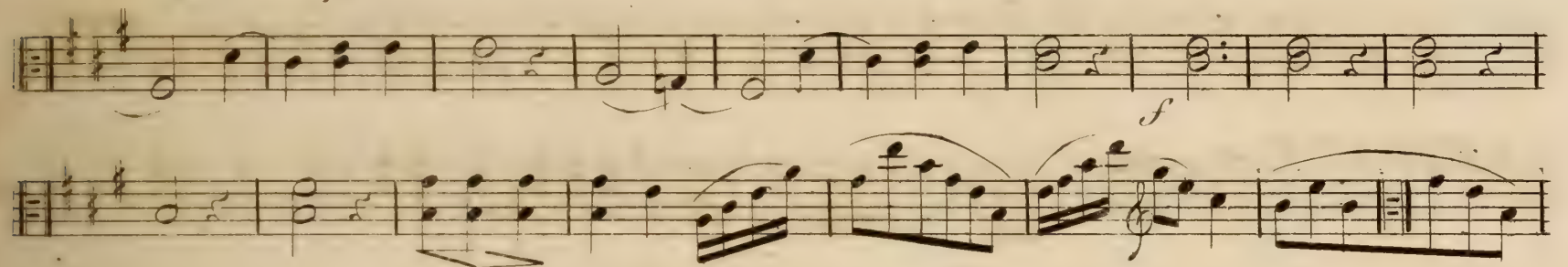
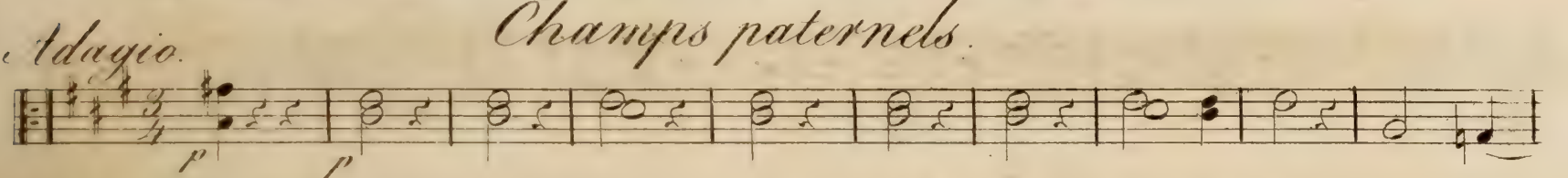
lieu des hon-neurs de la magnifi-cence mon coeur est tourmen-té par d'a-

Viola.

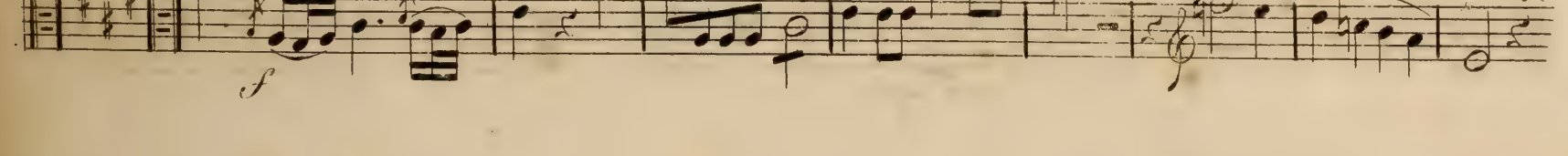
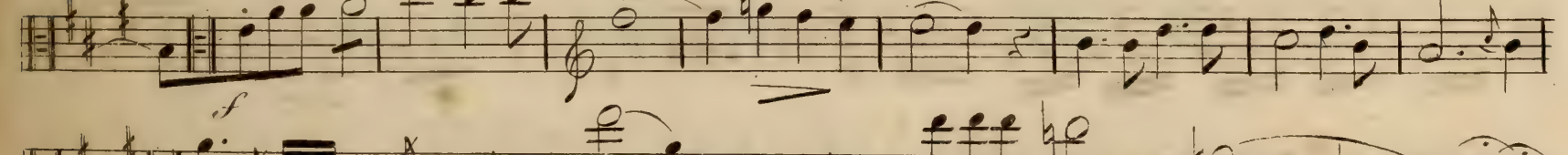
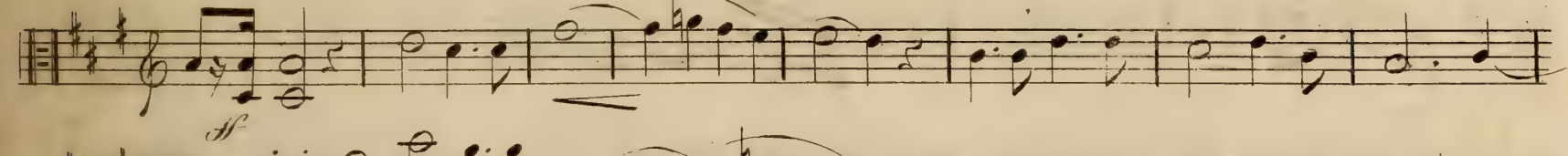
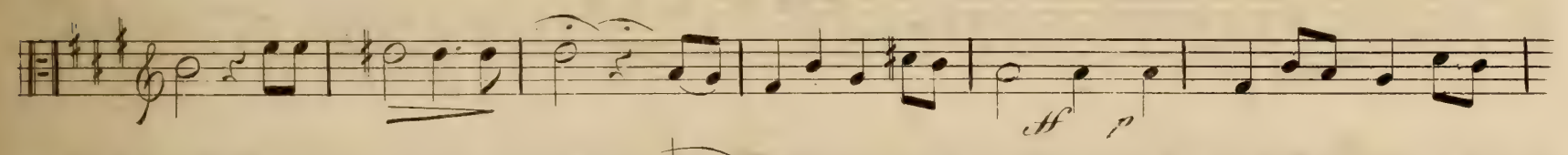
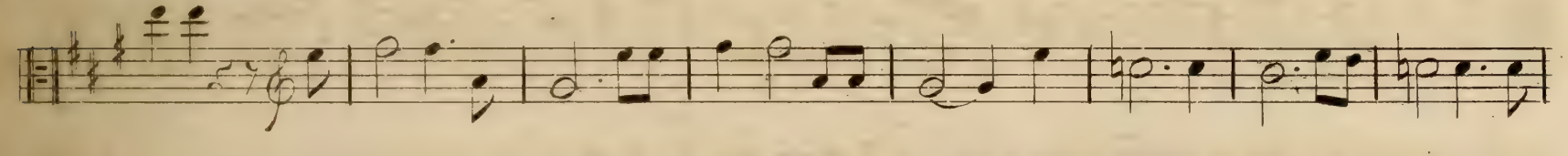
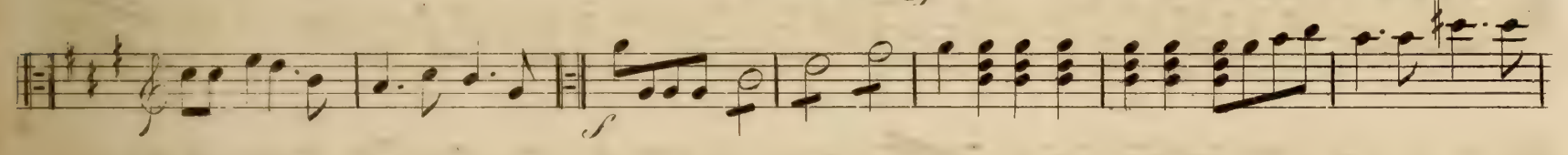
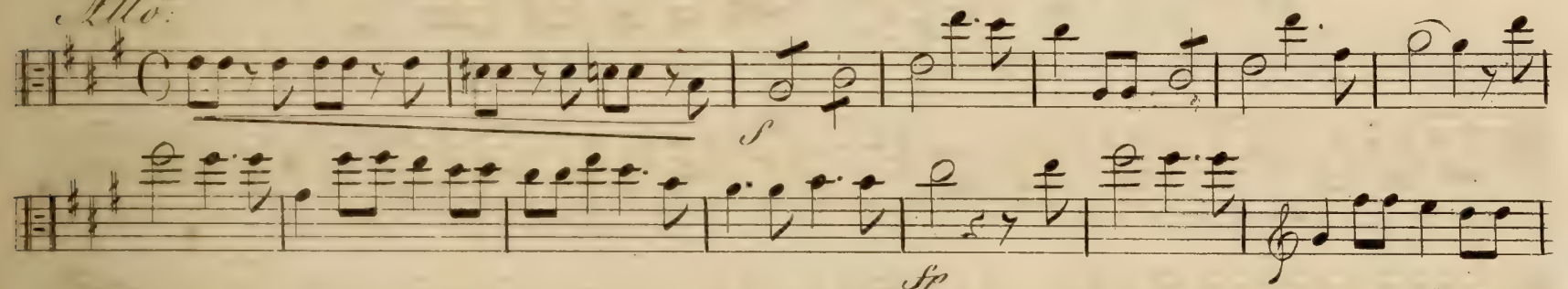
Allo.
mex sou-ve-nirs *Sp* *Sp* *Sp* *Sp*



Adagio. *Champs paternels.*
p *p*



Allo.
f *Sp*



Viola.

The first system of the musical score for Viola consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings include *f* (forte) and *p* (piano). The first staff has a *f* marking under the first measure and a *p* marking under the second measure. The second staff has a *f* marking under the first measure and a *p* marking under the second measure. The third staff has a *f* marking under the first measure and a *p* marking under the second measure. The fourth staff has a *f* marking under the first measure and a *p* marking under the second measure.

Andante. A peine au sortir de l'enfance.

Romance.

The second system of the musical score for Viola consists of nine staves. The first staff is in treble clef and has a 2/4 time signature. The music is in a key with one sharp (F#). It features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The first staff has a *p* marking under the first measure. The second staff has a *p* marking under the first measure. The third staff has a *p* marking under the first measure. The fourth staff has a *p* marking under the first measure. The fifth staff has a *p* marking under the first measure. The sixth staff has a *p* marking under the first measure. The seventh staff has a *p* marking under the first measure. The eighth staff has a *p* marking under the first measure. The ninth staff has a *p* marking under the first measure and a *mf* marking under the second measure.

Viola.

Non, non l'éternel que j'offense.

Allegro.

The musical score consists of 14 staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various dynamic markings such as *p*, *f*, *ff*, *pp*, and *cresc.*. There are also articulation marks like accents and slurs. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

Viola.

p

ff

pp

cresc. *f* *f* *dol.*

cresc. *f*

ff

cresc. *f* *ff* *sp*

cresc. *f*

ff *pp* *cresc.*

ff

moins vite *pp*

1

1 *p.*

Viola

The first system of the musical score consists of five staves. The top staff is the melodic line, starting with a first finger fingering (1) and containing several slurs. The lower four staves provide harmonic accompaniment with chords and moving lines. Dynamic markings include *pp* and *ff*.

Allegro. Un son aspect me fait horreur.

Finale.

The second system, labeled 'Finale', consists of nine staves. It begins with a treble clef and a common time signature (C). The music features a complex texture with many chords and slurs. The tempo is marked *Allegro*. The text 'Un son aspect me fait horreur.' is written above the first few staves. The word *p* (piano) appears below the fourth staff. The phrase 'cresce poco a poco' is written below the eighth staff, indicating a gradual increase in volume. The system concludes with a double bar line.

8. *Allegretto.*

Viola.

Musical score for Viola, *Allegretto*. The score consists of seven staves. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The second staff continues the melody. The third staff features a dynamic marking of *mf*, followed by *resc* and *f*. The fourth staff starts with *pp*. The fifth staff has a dynamic marking of *mf*. The sixth staff includes *resc.*, *f*, and *pp*. The seventh staff ends with a dynamic marking of *ff*.

Allo: moderato.

Allo:

Musical score for Viola, *Allo: moderato*. The score consists of six staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. The second staff features a dynamic marking of *f*. The third staff starts with *pp*. The fourth staff has a dynamic marking of *mf*. The fifth staff includes a dynamic marking of *f*. The sixth staff begins with a dynamic marking of *p*, followed by *resc.* and *f*.

Viola.

p
f
pp
cresc.
p
cresc.
f
Fin du 1^{er} Acte

Alli: mod^{to}

Contr' Acte.

p
3
3
3
3
2
f
Majeur.
1
dot.
1
pp
3 smorz.

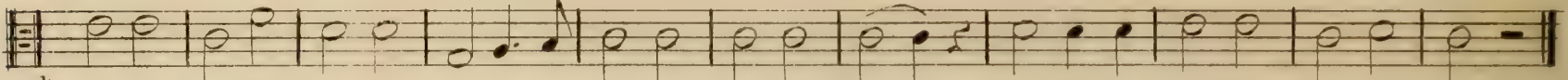
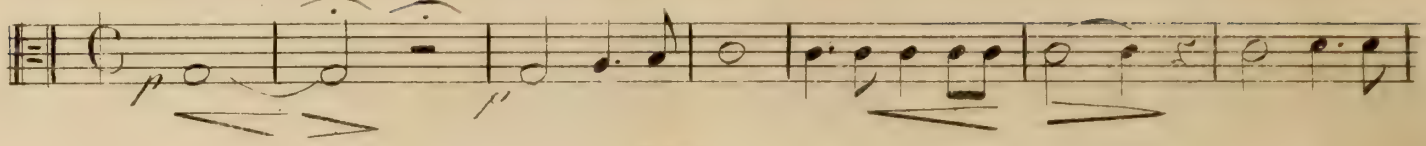
Viola.

Acte II.

10

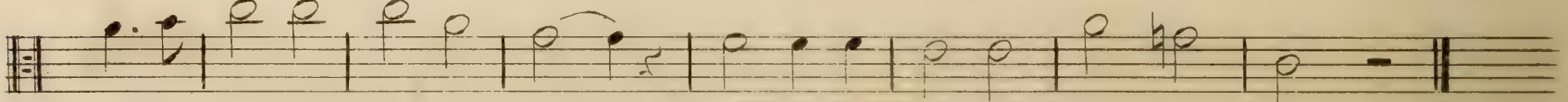
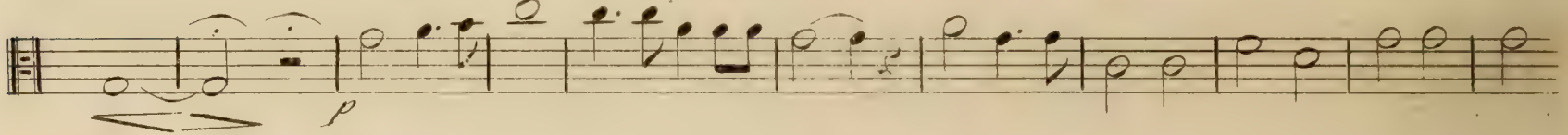
Allo: moderato. Dieu d'Israël.

Cantique.



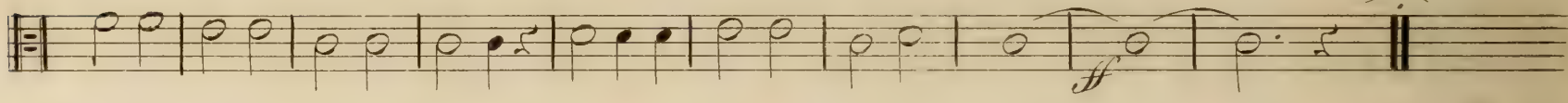
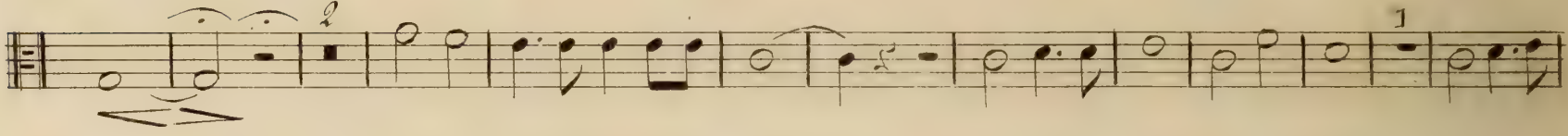
Joseph: Les chants du matin se font entendre, ils m'attendrissent, ils me rappellent les premières émotions de mon cœur.

Ein Morgenruhmungsbeginnen. Ein frühliches Frimmeringen meiner Jugendjahre
hüllen mein Herz mit süßstem Gedächtnis.



Joseph. O temps, heureux de ma jeunesse! je mêlais ma voix à celle de mes frères.

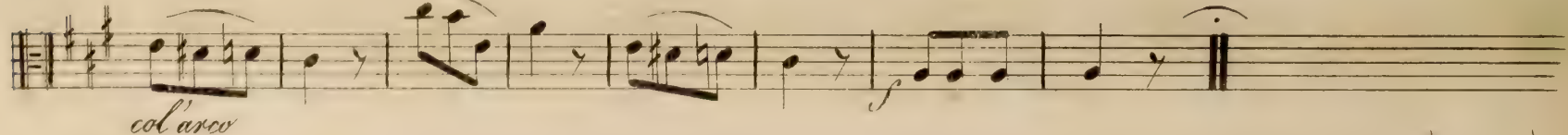
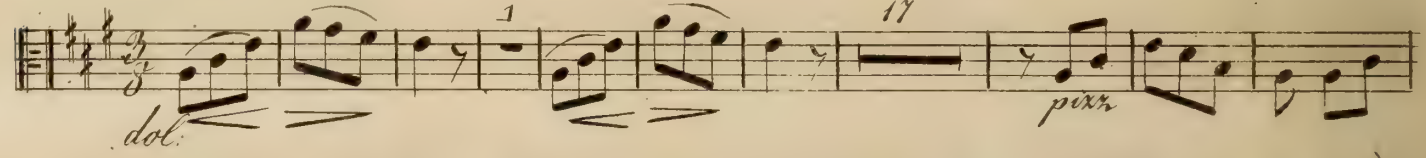
Glückliche Zeit! da ich mit meinem Brüdern
arrivint des Lob der Gottheit sang!



Ah! lorsque la mort trop cruelle.

Allo: moderato.

Romance.



Viola.

Allegro. Des chants lointains ont frappé mon oreille.

Trio.

Andante.

dol.

Viola.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *p*. The lower staff provides harmonic accompaniment with chords and some melodic fragments.

Allo-moderato. O mon Joseph, l'her enfant de mon coeur.

Finale.

The 'Finale' section is a multi-staff arrangement. It begins with a treble clef, a key signature of one flat, and a common time signature. The music is characterized by intricate rhythmic patterns, including rapid sixteenth-note passages. Dynamic markings such as *p*, *mf*, *cresc.*, and *f* are used throughout. The section concludes with a double bar line.

Recit. Joseph

The 'Recit.' section is a single-staff vocal line. It begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are written below the notes.

Je n'y puis re-si-ster, un trouble involon-tai-re m'entraîne à ses genoux

Viola.

Sp o mon père qui prend ma main, qui la mouille de

pleurs le peuple que trans- porte

une commune i- vresse sur le char de Tri- omphé, à

l'instant veut seig- neur; voir mon- ter son li- bi- ra- teur cedez à son a-

mour mille cris d'allé- gresse appellent déjà Cleo-

phas Cleophas! Pour vous voir tout un peuple s'empresse

Seigneur ne nous rési- stez pas, mon fils où donc est Cle- o-

phas! C'est lui qui de ses pleurs mouillait ta main tremblante Qu'ai- je entendu? bonté tou-

chante quai- c'était vous généreux Cleo- phas! Seig- neur - - c'est à vos

pieds que ma reconnais- sance. Vous Jacob à mes pieds, ah! plutôt dans mes bras,

volta sol.

Allegro moderato.

Viola.

P. Solo.

Allegro.

Viola.

Musical score for Viola, Act II. The score consists of five staves. The first staff begins with a dynamic marking of *ff*. The music is characterized by rapid sixteenth-note passages and is heavily phrased with long, sweeping slurs. The key signature is one sharp (F#) and the time signature is 6/8. The piece concludes with a double bar line and the handwritten text *Fin du Act II.*

Acte III.

Allégo.

Entrée Acte

Musical score for Act III, beginning with the *Entrée Acte*. The score consists of nine staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked *Allégo.*. The music features a variety of textures, including block chords, moving bass lines, and melodic lines. Dynamic markings include *f*, *mf*, and *ff*. The score concludes with a double bar line and the handwritten initials *A. S.*

Viola.

The first section of the score consists of 12 measures of music for the violin. It begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music features a melodic line with various ornaments and a harmonic accompaniment. Dynamics include *mf* and *f*. The section concludes with a double bar line.

Aux accens de notre harmonie.

Allo: moderato.

Cantique.

The second section, titled "Cantique", consists of 6 measures of music. It starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The music is characterized by a steady, rhythmic accompaniment. Dynamics include *f*, *ppizz:*, *col'arco*, *mf*, and *p*. The section ends with a double bar line.

Viola.

Handwritten musical score for Viola, page 17. The score consists of 13 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'f' (forte), 'p' (piano), 'Solo', 'p dolce', 'mf' (mezzo-forte), and 'ff' (fortissimo). Technical markings include '6' for sextuplets and '3' for triplets. The piece concludes with a double bar line.

18 *Andante*

Viola.

O toi! digne appui d'un père.

Musical score for Viola, *Andante* tempo. The score consists of 18 measures. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of dynamics including *mf*, *f*, *p*, *pp*, *f*, *sp*, and *pp*. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and a *ff* dynamic marking.

Quitte pour toujours ces mechans.

Allo: agitato.

Musical score for Viola, *Allo: agitato* tempo. The score consists of 8 measures. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by rapid sixteenth-note passages and dynamic markings such as *sp*, *f*, *p*, and *f*. The notation includes slurs and accents.

Viola.

Musical staff with notes and dynamics including *p*.

Musical staff with notes and dynamics including *ff*.

Musical staff with notes and dynamics including *f*.

Musical staff with notes and dynamics including *p* and *sp*.

Musical staff with notes and dynamics including *sp*.

Musical staff with notes and dynamics including *ff* and *Recit.*

Allo:

Musical staff with notes and dynamics including *ff* and *p*.

Musical staff with notes and dynamics including *p*, *ff*, and *f*. Ends with *seque. And^{te}*.

Andante.

Si l' Eternel dans sa clemence.

Musical staff with notes and dynamics including *dolce* and *solo*.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics including *p*.

Musical staff with notes and dynamics.

Viola.

Violin part musical score consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with various note values and rests. The second staff continues the melodic line with some slurs. The third staff features a lower register with chords and a dynamic marking of *pp* (pianissimo) at the beginning, followed by a *f* (forte) marking.

Dieu de bonte!

Allegro moderato.

Choeur Final.

Choeur Final musical score consisting of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is primarily chordal. The second staff has a dynamic marking of *pp*. The third staff has a *f* marking. The fourth staff has a *pp* marking. The fifth staff has a *f* marking. The sixth staff has a *pp* marking. The seventh staff has a *f* marking. The eighth staff concludes with a double bar line and the word *Fin.* written in a decorative script.

Violoncello.

Adagio.

Couverture.

pp

esce: poco a poco

f *sf*

Alló: moderato.

p *pp* *p* *sf* *mf* *p* *sf* *pp*

esce: poco a poco

Allo:

Violoncello.

pp *ff*
f *f* *f* *ff*
p
p
ff

Fin de

L' Ouver- ture.

Acte I.

Andte

Recit:

ff *ff* *ff* *p*
Allo:
Rec. *Rec.*
Allo:
sp *sp* *sp* *sp*

vainement Phara-
on dans sa re- con- nais- sance s'em- presse à flatter mes de- sirs
au milieu des honneurs de la magnifi- cence mon coeur est tourmen-
te par d'a- mers souve- nirs

Violoncello.

Champs paternels.

Adagio.

The first section of the piece is marked 'Adagio' and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single line. The second staff continues the melody. The third staff features a more active, sixteenth-note passage starting with a forte (*f*) dynamic. The fourth staff concludes the section with a piano (*pp*) dynamic and a fermata over the final note.

Allo.

The second section is marked 'Allo.' and consists of ten staves of music. It begins with a common time signature (C) and a treble clef. The first staff has a forte (*f*) dynamic. The second staff features a sixteenth-note passage with a *sp* (sforzando) dynamic. The third staff continues with a *f* dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The section concludes with a *f* dynamic and a fermata over the final note.

Violoncello.

Violoncello musical score for the first piece, consisting of four staves of music in bass clef with a key signature of one sharp (F#). The score includes dynamic markings such as *sf*, *p*, *f*, *Sp*, *crce.*, and *ff*.

À peine au sortir de l'enfance.

Andante.

Romance.

Romance musical score for the second piece, consisting of eight staves of music in bass clef with a key signature of one sharp (F#). The score includes dynamic markings such as *f* and *sol.*

Violoncello.

Non, non l'éternel que j'offense.

Allegro.

The musical score is written for a single cello. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score is divided into several systems, each containing two staves. The first system starts with a piano (*p*) dynamic and features a series of sixteenth-note runs. The second system includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The third system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The fourth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The fifth system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The sixth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The seventh system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The eighth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The ninth system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The tenth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The eleventh system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The twelfth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The thirteenth system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The fourteenth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The score concludes with a 'rit.' marking.

Violoncello.

f *dolc.*

cresc. *f* *ff* *p*

cresc. *f*

ff *Sp* *pp* *cresc.*

f *ff* *pp*

cresc. *ff*

mains vite. *pp*

p *p*

dolce

ff

Detailed description: This is a page of a musical score for the Cello, consisting of 14 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score begins with a dynamic of *f* and a marking of *dolc.*. The first staff contains a melodic line with some rests. The second staff features a complex texture with chords and a melodic line, marked with *cresc.*, *f*, *ff*, and *p*. The third staff continues the melodic line with *cresc.* and *f*. The fourth staff shows a melodic line with dynamics *ff*, *Sp*, *pp*, and *cresc.*. The fifth staff has a melodic line with *f*, *ff*, and *pp*. The sixth staff features a melodic line with *cresc.* and *ff*. The seventh staff has a melodic line with *pp*. The eighth staff includes a marking of *mains vite.* and *pp*, with first and second endings indicated by '1' and '2'. The ninth staff has a melodic line with *p* and *p*. The tenth staff has a melodic line with *dolce*. The eleventh and twelfth staves continue the melodic line. The thirteenth staff has a melodic line with *ff*. The piece concludes with a double bar line.

Violoncello.

Allegro. Ah! son aspect me fait horreur.

Finale.

The musical score consists of ten staves of handwritten notation for a cello. The first staff begins with a treble clef, a common time signature (C), and a first ending bracket. The music is written in a key with one sharp (F#) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout. The piece concludes with a 3/4 time signature. Performance instructions include *cresc.* (crescendo), *poco a poco* (poco a poco), and *volti Allegretto.* (turns Allegretto).

volti Allegretto.

Violoncello.

3 Allegretto.

Violoncello musical score for Allegretto, measures 1-13. The score is written in bass clef with a 3/4 time signature. It consists of 13 measures, with measure numbers 1 through 13 indicated above the staff. The music features a variety of dynamics and articulations, including *p*, *f*, *pp*, *mf*, *ppp*, *crece*, and *Allo: moder^o*. The notation includes quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and accents. The piece concludes with a fermata over the final note.

Violoncello.

pp

Fin du 1^{er} Acte

Allo: moderato.

Entr'Acte.

p

f

Majeur

1. 2. 3. 4. 5. 6.

7. 8. 9. 10. 11. 12. 13. 14. 15.

smorz

Violoncello.

Acte II.

Allo: mod^{to} Dieu d'Israël!

Cantique.

Joseph. Les chants du matin se font entendre, ils m'attendrissent, ils me rappellent les premières émotions de mon cœur.

Ein Morgenungslied beginnt. Die frohen Erinnerungen meiner Jugendjahre hallen mir in Ohren mit süßem Fußeln.

Joseph. O tempo heureux de ma jeunesse! je mêlais ma voix à celle des mes frères.

O Glückliche Zeit! da ich mit meinen Brüdern vereint das Lob des Gottfried sang.

Ah! lorsque la mort trop cruelle.

Romance.

Allo: mod^{to}

dol

piu: p

2

Violoncello.

Trio. *Allegro.* *Des chants lointains ont frappé mon oreille.*

3 1 2 3 4 5 6

f *p*

Andante.

O mon Joseph! cher enfant de mon coeur!

Allo: moderato.

Finale.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allo: moderato.' and the dynamics start with a piano (*p*) marking. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* and *p*. The piece concludes with a double bar line and repeat signs.

Recit: Tos:

The final section of the score consists of two staves. It begins with a forte (*f*) dynamic and a key signature change to two flats (B-flat and E-flat). The tempo is marked 'Recit: Tos:'. The notation includes a variety of rhythmic patterns and dynamics, ending with a key signature change to one flat (B-flat) and a final melodic phrase.

Je n'y puis ré: si: ster

Violoncello.

First staff of music with lyrics: un trouble involon taire m'entraîne a ses genoux

un trouble involon taire m'entraîne a ses genoux

Second staff of music with lyrics: main, qui la mouille de pleurs

main, qui la mouille de pleurs

Third staff of music with lyrics: le peuple que trans. porte

le peuple que trans. porte

Fourth staff of music with lyrics: une commune i- vresse sur le char de Triomphe à l'in-stant veut Seig-

une commune i- vresse sur le char de Triomphe à l'in-stant veut Seig-

Fifth staff of music with lyrics: nous voir monter son li- bi- ra- leur ce- dex à son a- mour

nous voir monter son li- bi- ra- leur ce- dex à son a- mour

Sixth staff of music with lyrics: mille cris d'al- lé- gresse appellent dé- ja Cléo- phas Cléo-

mille cris d'al- lé- gresse appellent dé- ja Cléo- phas Cléo-

Seventh staff of music with lyrics: phas Pour vous voir tout un peuple s'im- presse

phas Pour vous voir tout un peuple s'im- presse

Eighth staff of music with lyrics: Seigneur ne

Seigneur ne

Ninth staff of music with lyrics: nous ré- si- ster, pas mon fils ou donc est Clé- o- phas? C'est lui qui de ses

nous ré- si- ster, pas mon fils ou donc est Clé- o- phas? C'est lui qui de ses

Tenth staff of music with lyrics: pleurs mouillait ta main trem- blante

pleurs mouillait ta main trem- blante

Eleventh staff of music with lyrics: Qu'ai je enten- du? bon- té tou-

Qu'ai je enten- du? bon- té tou-

Twelfth staff of music with lyrics: chante

chante

Thirteenth staff of music with lyrics: qui c'était vous ge- nereux Cléo- phas! Seigneur

qui c'était vous ge- nereux Cléo- phas! Seigneur

Fourteenth staff of music with lyrics: c'est à vos pieds que ma re- connais- sance Vous Jacob à mes

c'est à vos pieds que ma re- connais- sance Vous Jacob à mes

Fifteenth staff of music with lyrics: pieds, ah! plutôt dans mes bras,

pieds, ah! plutôt dans mes bras,

Sixteenth staff of music with lyrics: volti. Allô: mod^{to}

volti. Allô: mod^{to}

Violoncello.

Allegro moderato.

Allegro.

Violoncello.
Acte III.

Allegro.

Entrée Solo.

The musical score is written for a single instrument, the Violoncello. It is in 6/8 time and begins with a 'Crescendo' marking. The first staff contains the initial notes, followed by a series of rhythmic patterns. The second staff includes a 'mf' (mezzo-forte) dynamic marking. The third staff features a 'p' (piano) dynamic marking. The fourth staff has a 'ff' (fortissimo) dynamic marking. The fifth staff includes a 'ff' dynamic marking. The sixth staff has a 'f' (forte) dynamic marking. The seventh staff has a 'p' (piano) dynamic marking. The eighth staff has a 'p' (piano) dynamic marking. The ninth staff has a 'p' (piano) dynamic marking. The tenth staff has a 'p' (piano) dynamic marking. The eleventh staff has a 'p' (piano) dynamic marking. The twelfth staff concludes with a double bar line and the instruction 'Segue Allegro moderato'.

Aux accens de notre harmonie.

Allegretto moderato

Cantique

A handwritten musical score for a piece titled "Cantique". The score is written in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The first staff is the vocal line, starting with a dynamic marking of *f* and a *pizz.* instruction. The second staff is the first guitar accompaniment, featuring a *arco* instruction. The third staff is the second guitar accompaniment, with dynamic markings of *mf* and *p*. The fourth and fifth staves are guitar accompaniment with many triplets and dynamic markings of *f*. The sixth and seventh staves are guitar accompaniment with dynamic markings of *f* and *p*. The eighth and ninth staves are guitar accompaniment with dynamic markings of *f* and *p*. The tenth and eleventh staves are guitar accompaniment with dynamic markings of *mf* and *p*. The twelfth staff is the final line, with dynamic markings of *f* and *ff*, and an *arosc* instruction. The score is written in a cursive hand and includes various musical notations such as slurs, accents, and dynamic markings.

Violoncello.

Et toi! digne appui d'un pere.

Andante.

The musical score is written for the Cello in G major, 3/4 time, and is marked 'Andante'. It consists of ten staves of music. The first staff begins with a *mf* dynamic and a *dolce* marking. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The score concludes with a double bar line and the instruction 'Segue Allegretto'.

Violoncello.

18 *Allo: agitato.*

Quitte pour toujours ces méchans.

The musical score consists of 14 staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The piece is marked *Allo: agitato.* and features the instruction *Quitte pour toujours ces méchans.* The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and hairpins. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The final measure of the piece includes a fermata and a second ending marked with a '2'.

Violoncello.

Si l'Éternel dans sa clemence

Andante.

dolce

Violoncello score for the piece "Si l'Éternel dans sa clemence". The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *p* and a tempo marking of *dolce*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *dol* and *p*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *pp*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *pp* and ends with a double bar line and a repeat sign.

Dieu de bonte!

Choeur
Final.

Allo: moderato.

Choeur score for the piece "Dieu de bonte!". The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *pp*. The fifth staff has a dynamic marking of *f* and ends with a double bar line and the word "Fin."

Adagio.

Couverture.

pp

cresc. poco a poco

f

Allo: modto

pp

2

1

2

3

mf

2

mf

f

f

cresc. poco a poco

mf

v.s.

Allo.

Violino I.^{mo}

The first movement of the Violino I. score begins with a *pp* dynamic and a tempo of *Allo.* The music features a complex rhythmic pattern with many sixteenth notes. Dynamics range from *pp* to *ff*. The piece concludes with a double bar line and the instruction *Fin del Ouverture.*

Andante

Acte 1.^{er}

The second movement is in *Andante* tempo. It begins with a *sf p* dynamic. The music is characterized by a steady, rhythmic accompaniment. Dynamics include *sf p* and *f*.

Recit.

The recitativo section consists of a single line of music with a simple, rhythmic melody.

Vai-nement Phara-on dans sa ré-connais-sance - s'em-pressé à flatter mes dé-

Violino I.^{mo}

Allo:

Recit.

First staff of music, treble clef, starting with a forte dynamic (f) and a tempo marking of 'Allo:'. The music consists of eighth and sixteenth notes.

Second staff of music, treble clef, continuing the previous staff. It includes the lyrics 'au milieu des hon-neurs de la magni-fi-' and 'cence'.

Third staff of music, treble clef, with lyrics 'mon coeur est tourmen - té par d'a - mes souve -' and a tempo marking of 'Allo:'. It features a forte dynamic (f) and a 'cresc.' marking.

Fourth staff of music, treble clef, with lyrics 'Champs paternels.' and a tempo marking of 'Adagio.' It includes dynamics 'p' and 'sp'.

Fifth staff of music, treble clef, continuing the 'Champs paternels' section with a forte dynamic (f).

Sixth staff of music, treble clef, continuing the 'Champs paternels' section with a forte dynamic (f).

Seventh staff of music, treble clef, continuing the 'Champs paternels' section with a forte dynamic (f).

Eighth staff of music, treble clef, continuing the 'Champs paternels' section with a forte dynamic (f).

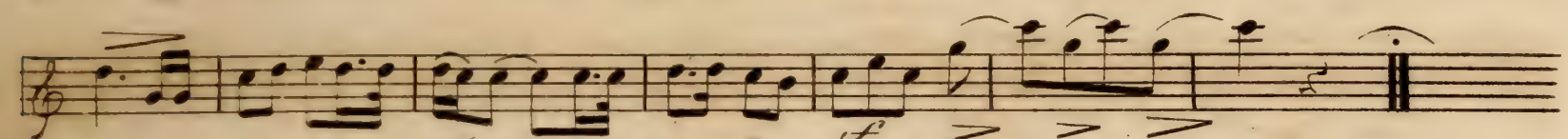
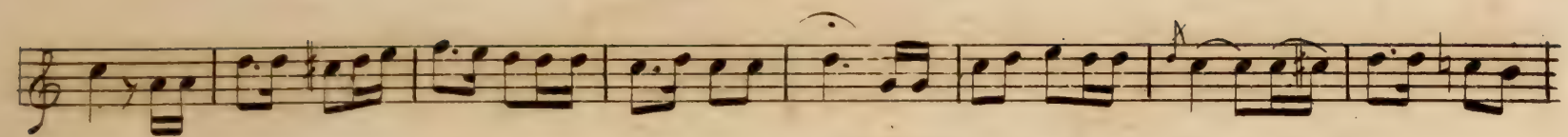
Ninth staff of music, treble clef, continuing the 'Champs paternels' section with a forte dynamic (f).

Tenth staff of music, treble clef, with a tempo marking of 'Allo:' and a common time signature (C). It includes dynamics 'f', 'p', and 'sp'.

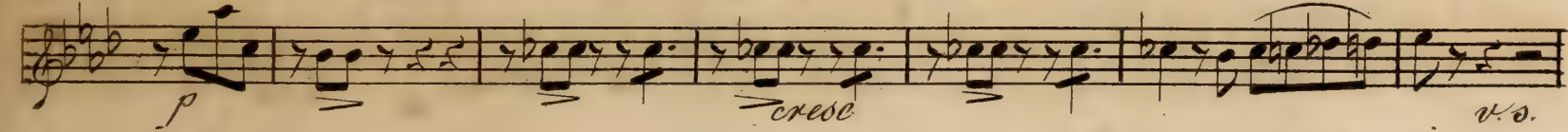
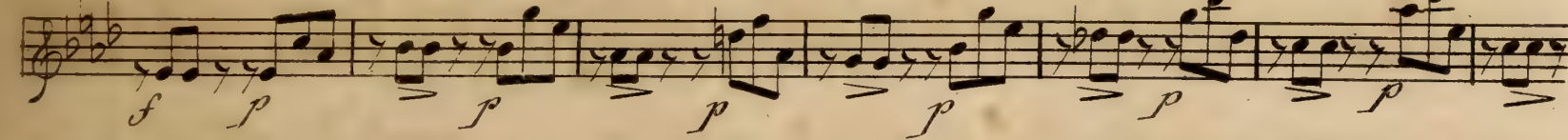
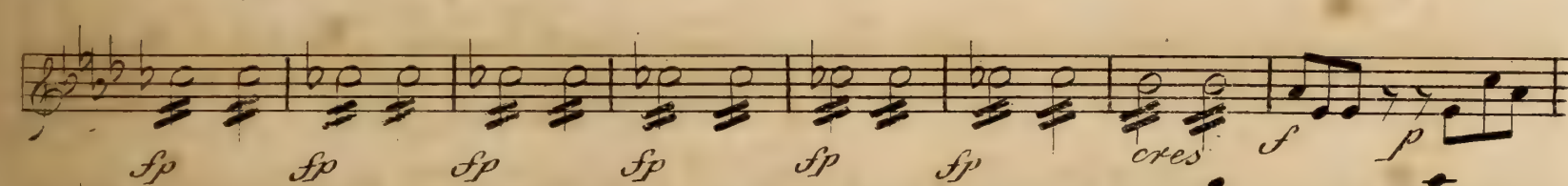
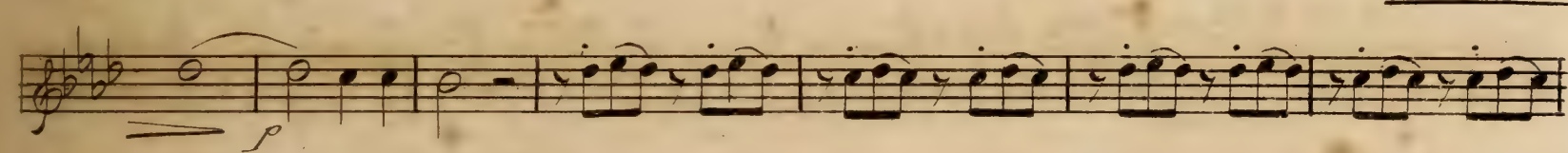
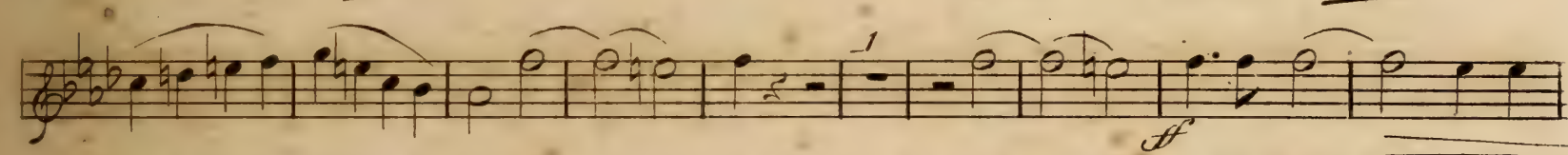
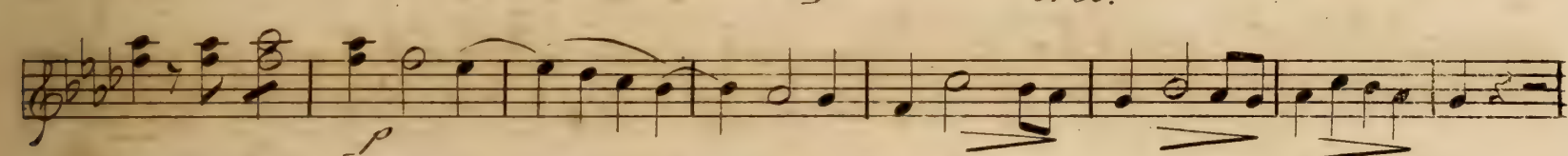
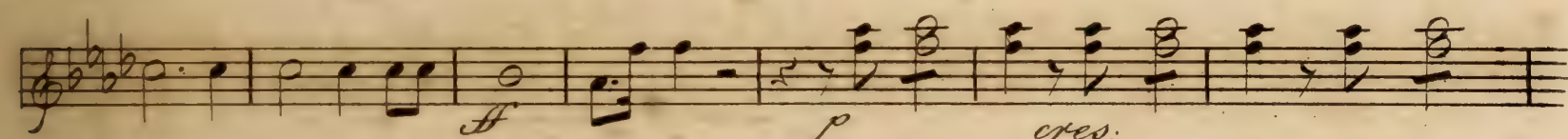
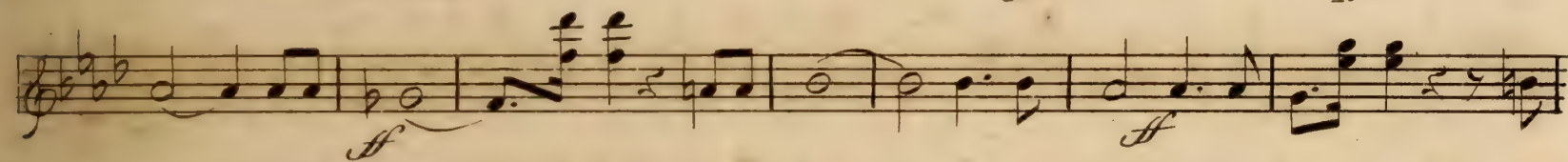
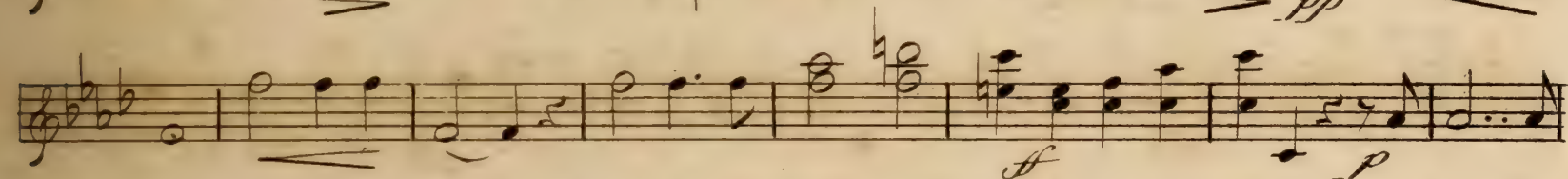
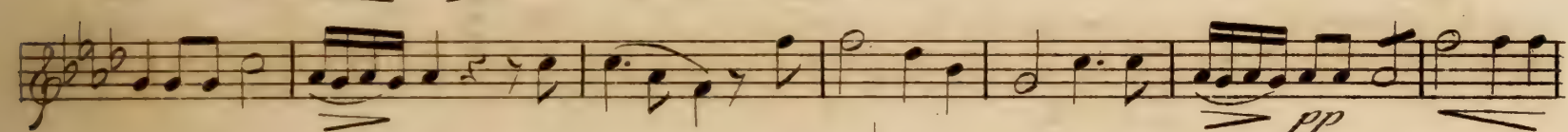
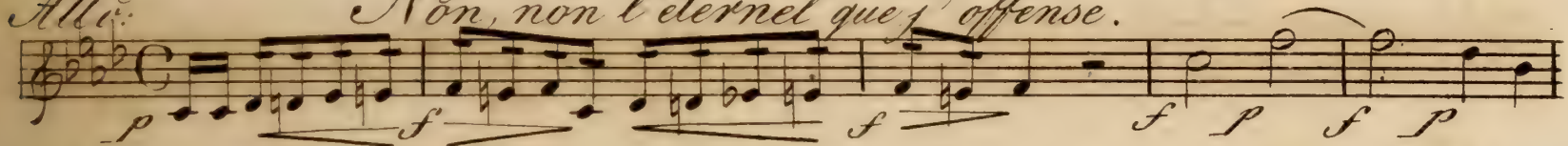
Eleventh staff of music, treble clef, continuing the 'Allo:' section with a forte dynamic (f) and a 'cresc.' marking.

Twelfth staff of music, treble clef, continuing the 'Allo:' section with a forte dynamic (f) and a 'cresc.' marking.

Thirteenth staff of music, treble clef, continuing the 'Allo:' section with a forte dynamic (f) and a 'cresc.' marking.



All.^o Non, non l'éternel que j'offense.



Violino I.^{mo}

This page contains a handwritten musical score for Violino I. The score is written on 12 staves. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, including *f* (forte), *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *dol.* (dolce), and *cres.* (crescendo). Performance markings such as *1* and *2* are present, indicating first and second endings. The notation includes slurs, ties, and accents. The overall style is characteristic of 18th or 19th-century manuscript notation.

Violino I.^{mo}

moins vite 1

Finale. Allò. Ah! son aspect me fait horreur. 2

Allegretto.

Violino I.^{mo}

Handwritten musical score for Violino I. The score consists of 13 staves of music. It begins with a treble clef and a 3/4 time signature. The tempo is marked *Allegretto.* The score includes various dynamic markings such as *f*, *pp*, *mf*, *cres.*, and *dol.* There are also performance instructions like *Allv. modto* and *ff*. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. A double bar line appears in the eighth staff, followed by a change in dynamics and tempo. The piece concludes with a final cadence in the thirteenth staff.

Violino I.^{mo}

mf dol cres p

p cres f

cres cres f

Fin du I^{er} Acte

Allegro moderato.

Entr. Acte.

2 p

3

f

f

Majeur.

dol.

Acte II.

All.^o mod.^{to}

Dieu d'Israël!

Cantique

Joseph: Les chants du matin se font entendre,
ils m'attendrissent, ils me rappellent les
premières émotions de mon cœur.

/: Die Morgenlieder beginnen. Ihr süßen Erinnerung
meiner Jugendjahre sollen mein Herz mit sanfterm Geszückern/

Joseph. O temps heureux de ma jeunesse! je
métais ma voix à celle de mes frères.

/: Glückliche Zeit! da ich mit meinen Brüdern
vornist das Lob des Gottfrut sang!/:

Musical notation for the first system, consisting of two staves. The first staff has a fermata over the second measure and a '2' above the fourth measure. The second staff ends with a double bar line and a fermata.

Ah! lorsque la mort trop cruelle.

Romance. *All^o mod^{te}* *dol.*

Musical notation for the Romance section, consisting of six staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music features a melodic line with various ornaments and a bass line with chords.

All^o *Des chants lointains ont frappe' mon oreille.*

Trio

Musical notation for the Trio section, consisting of five staves. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music features a melodic line with triplets and a bass line with chords.

Violino I.^{mo}

Andante.

The first section of the score is marked *Andante*. It consists of ten staves of music. The first staff begins with a double bar line and a *pp* dynamic. The music features a variety of dynamics including *pp*, *f*, *p*, *ff*, and *f*. There are several slurs and accents throughout the piece. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

All. mod. to O mon Joseph! cher enfant de mon coeur!

The second section is the *Finale*, marked *All. mod. to*. It consists of four staves of music. The key signature changes to C major (no sharps or flats), and the time signature is 3/4. The music is characterized by a steady, rhythmic accompaniment with many dotted lines. The dynamics are mostly *p* and *pp*. The piece concludes with a double bar line.

Violino I.^{mo}

Violino I. musical score, measures 1-10. The score is in G major (one sharp) and 4/4 time. It features a melodic line with various dynamics including *cresc.*, *p*, and *f*.

Recit: Joseph.

Musical notation for the start of the recitative section, featuring a melodic line with a recitative rhythm.

Je n'y puis ré-si-ster, un trouble involon-taire m'entraîne à ses genoux

Musical notation for the first vocal line, starting with a *Sp* dynamic marking. Includes the name *Jacob* above the staff.

o mon père, qui prend ma main, qui la mouille de pleurs

Musical notation for the second vocal line, starting with a *Urbal. Rec.* marking.

le peuple que trans-porte une commune i-vresse

Musical notation for the third vocal line, featuring a melodic line with a recitative rhythm.

sur le char de Triomphe, à l'instant veut Sei-gneur, voir monter son li-bé-ra-teur

Musical notation for the fourth vocal line, featuring a melodic line with a recitative rhythm. Includes *All.* and *Rec.* markings.

cedex à son a-mour

mille cris d'allé-

Musical notation for the fifth vocal line, featuring a melodic line with a recitative rhythm. Includes *Jacob.* and *v.s.* markings.

grefse appellent dé-ja Cle-o-phas

Cle-o-phas!

Pour vous voir tout un peuple s'em - presse

Seigneur ne

nous ré - sistex pas, mon fils où donc est Cléo - phas? C'est lui qui de ses pleurs mouil -

lait ta main tremblante Qu'ai je enten - du? bonté tou - chante quoi c'était

vous genereux Clé - o - phas! Seig - neur - - c'est à vos pieds que ma re - con - nais -

sance - Vous Jacob à mes pieds, ah! plutôt dans mes bras,

pp

Violino I.^{mo}

Allo. mod^{to}

ff

2

dol.

4

ff

dol.

ff

1

Fin du Acte II. de

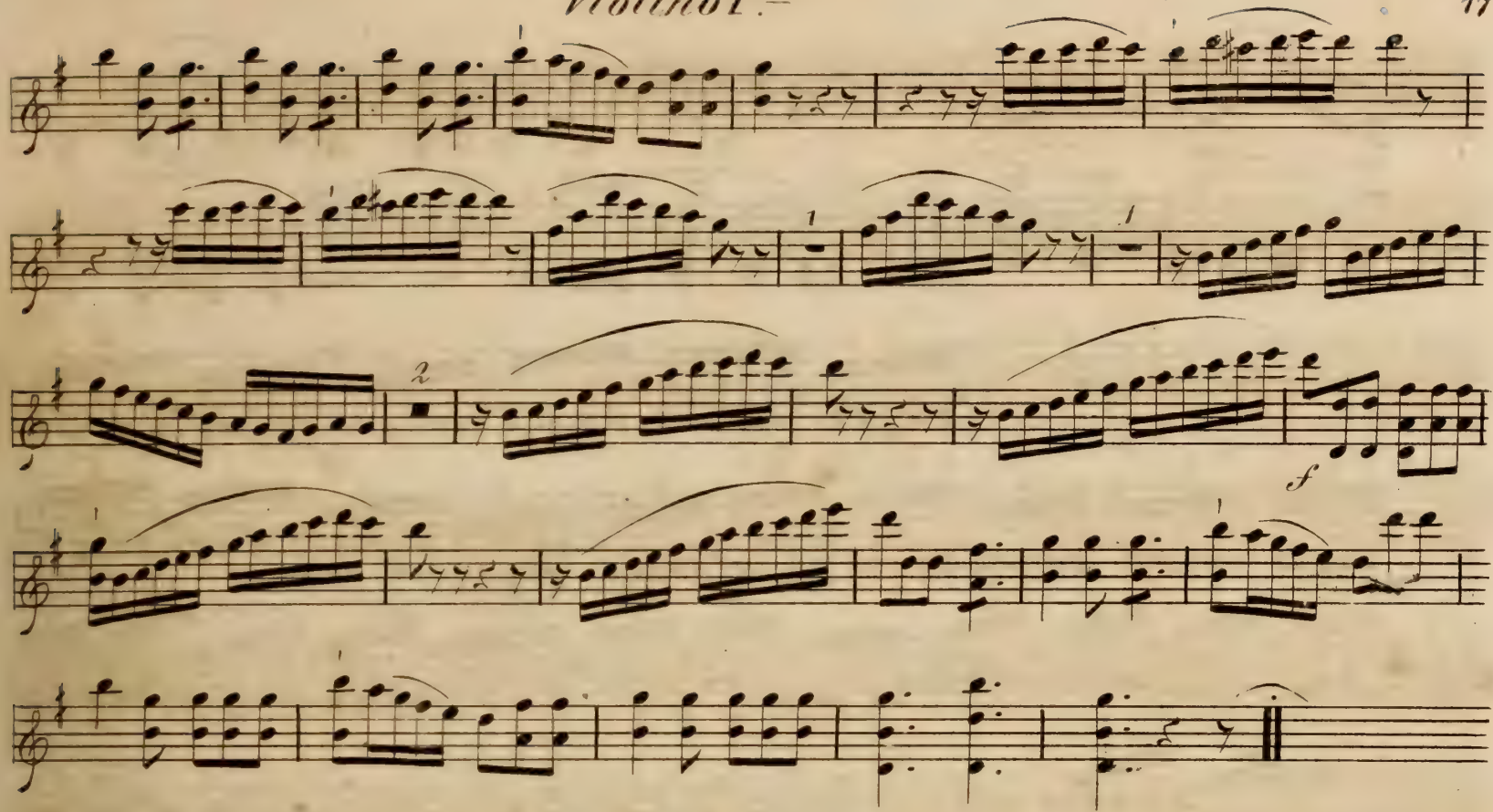
Contr' Acte.

Acte III.

Allegro.

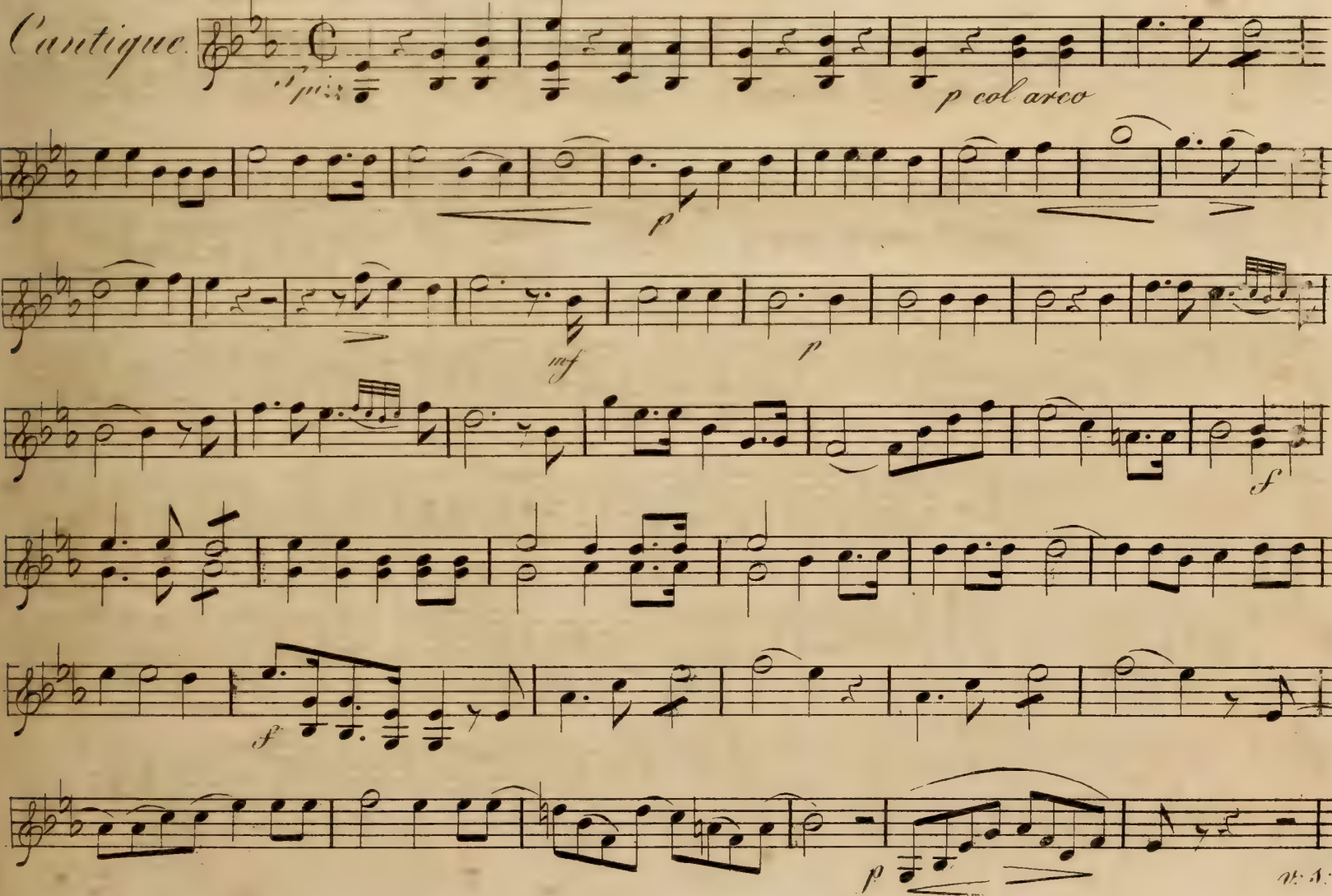
The musical score is written for Violino I in G major and 6/8 time. It begins with the tempo marking 'Allegro.' and the section title 'Contr' Acte. Acte III.' The score consists of 14 staves of music. The notation includes various rhythmic values, slurs, and accents. Dynamic markings such as 'f' (forte) and 'ff' (fortissimo) are used throughout. The piece features a mix of melodic lines and rhythmic patterns, characteristic of the style of the time.

Violino I^{mo}



Violino I^{mo} score, first system. The music is written in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The first system consists of five staves of music. The first two staves feature a complex rhythmic pattern with many sixteenth notes. The third staff has a '2' above it, indicating a second ending or a specific fingering. The fourth staff has an 'f' dynamic marking. The fifth staff concludes the system with a double bar line.

Allo: modto Aux accents de notre harmonie.



Violino I^{mo} score, second system. The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second system consists of nine staves of music. The first staff is labeled 'Cantique' and has 'p' and 'col arco' markings. The second staff has a 'p' marking. The third staff has 'mf' and 'p' markings. The fourth staff has an 'f' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking and ends with a double bar line.

Violino I. musical score, measures 1-24. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff includes dynamic markings *f* and *p*. The second staff has a *p* marking. The third and fourth staves contain numerous sixteenth-note runs, each marked with a '6' above the notes. The fifth staff has a *p* marking. The sixth staff has *mf* and *p* markings. The seventh staff has a *crec* marking. The eighth staff has a *f* marking. The ninth staff has a *ff* marking.

Andante.

O toi! digne appui d'un père.

Violino I. musical score, measures 25-36. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a more melodic and slower tempo. The first staff has a *dol* marking. The second staff has a *p* marking. The third staff has a *crec* marking. The fourth staff has a *f* marking. The fifth staff has a *p* marking. The sixth staff has a *pp* marking.

The first system of the musical score consists of seven staves. The top staff is the Violino I part, followed by a piano accompaniment consisting of five staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff of the piano accompaniment has a dynamic marking of *Sp pp*. The system concludes with a double bar line.

Allò. agitato. Quitte pour toujours ces méchants.

The second system of the musical score consists of seven staves. The top staff is the Violino I part, followed by a piano accompaniment consisting of six staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff of the piano accompaniment has a dynamic marking of *f*. The system concludes with a double bar line.

Musical score for Violino I, measures 1-10. The score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics including *f*, *p*, *pp*, and *sf*, along with slurs and accents.

Musical score for Violino I, measures 11-14. The score consists of four staves of music. The first staff is marked "Recit: 2" and "Allo:". Dynamics include *sp*, *sf*, and *p*. The music features a recitative section followed by a more rhythmic passage.

Musical score for Violino I, measures 15-18. The score consists of three staves of music. The first staff is marked "Andante" and "Si l' Eternel dans sa clemence." The music is in 3/4 time and features a slow, melodic line with dynamics *p* and *sf*.

Violino I.^{mo}

Violino I. musical score, measures 1-10. The score is written on five staves in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *dol.* (dolce) and *p* (piano). A first ending bracket is present over measures 4-6.

Dieu de bonté!

Allo: mod^{to}

*Chœur
Final.*

Chœur Final musical score, measures 1-10. The score is written on five staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *pp* (pianissimo), and *f* (forte). A second ending bracket is present over measures 4-6. The piece concludes with a double bar line and the word *Fin.*

